

# Billboard

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NEWSPAPER

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Edge' Medicine Label  
Headed By Patrick

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 11, 1992

## ADVERTISEMENTS

ARE ALL CHANGES  
FOR INSTANCE, HERE'S THE WORLD'S  
SMALLEST IN-STORE DISPLAY  
(COPY ADDED DOTTED LINE)

OTHER RAPPERS CHECK IN,  
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ROCKY "Back to the Street"  
(J&R-0827), already a Top 10 selling  
album and single in San Francisco (charts  
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with the first single and video  
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P.S. Look for Bill's new album  
"Who's Ready" in July 1992.

PROF

## There's Sizzle In Summer Soundtracks R&B, Alternative, Elvis Tunes Get Treatment

This story was prepared by Craig Rosen in Los Angeles and Jim Besman and Janine McAdams in New York.

LOS ANGELES—Three new star-studded soundtrack albums offer the potential of a hit as large as that of the "Wayne's World" soundtrack: "Singles" and "Honeymoon In Vegas" on the Epic Soundtrack imprint and "Boomerang" on the Arista-distributed LaFace Records.

While all of these albums are being released in the same time frame, they

should not compete much with one another, since each targets a different demographic.

"Boomerang," which was released July 1, the same day as the Paramount film, includes tracks from a diverse array of R&B and rap acts, including Babyface, P.M. Dawn, and Boyz II Men. It will probably attract strong interest from R&B fans, who

are also lining up to buy the new Perspective/A&M soundtrack from "Mo'Nasty" (Billboard, May 23).

"Honeymoon In Vegas," set for an Aug. 11 release, features a variety of rock and country stars, including John Mellencamp, Billy Joel, Travis Tritt, and Trisha Yearwood, interpreting Elvis Presley classics. At-  
(Continued on page 12)

## Sell-Through Milestone Nears As Studios Ready Hit Parade

■ BY SETH GOLDSTEIN

NEW YORK—The second half of 1992 will be a sell-through watershed for Hollywood's home video suppliers. As many as 10 box-office heavyweights are being tapped for release at sell-through prices from July

through November—a record number for the industry.

Seven have been announced: "The Great Mouse Detective," "The Rescuers," and "Beauty and the Beast" from Disney; "Hook" from Columbia TriStar; "Wayne's World" from Paramount; "FernGully: The Last Rain Forest" from FoxVideo; and "Rock-A-Doodle" from HBO Video. Three more are considered imminent: "Beethoven" from MCA/Universal and  
(Continued on page 77)



JOEL



SHANICE

## Yugoslav Civil War Halts Growth Of Local Music Biz

BELGRADE—The musicians of what used to be Yugoslavia know all about combat rock, and it's more than a Clash record.

Since the outbreak of this country's civil war in June 1991, everything that was an integral, routine part of the music scene has become unfeasible. That scene encompassed 25 years of continuous rock production, yielding a wide range of genres and recordings. The most popular bands—Fish

Chowder and Bajaga & the Instructors from Belgrade, for example, and White Button and Blue Orchestra from Sarajevo—regularly did two-month tours of Yugoslavia covering around 60 towns, and some of their albums sold as many as 500,000 copies. On the eve of the war, private re-

cord labels were gaining ground, working with unknown but promising bands.

(Continued on page 67)



## Bush, New LAPD Chief, NRA Assail Body Count; Cops To Sell TW Stock

This story was prepared by Chris Martin in Los Angeles, Greg Reisman in Boston, and Bill Holland in Washington, D.C.

LOS ANGELES—The denunciation of Body Count's heavy metal song "Cop Killer" snowballed further last week, as President George Bush condemned the song during a speech in New York, new Los Angeles police chief Willie Williams attacked it before reporters, and the National Rifle  
(Continued on page 71)

## Rock 40 Format Reappears With New Approach

■ BY ERIC BOHLERT

NEW YORK—A growing number of radio stations are again taking a crack at rock 40, the album rock/top 40 hybrid that suffered setback when its highest-profile outlet, KQLZ (Pirate Radio) Los Angeles, faded and, eventually, switched to album rock in early 1991.

(Continued on page 60)

## No. 1 IN BILLBOARD

TOP 100 SINGLES	
* BABY GOT BACK	(DEF AMERICAN)
SIR MIX-A-LOT	
THE BILLBOARD 200	
* SOME GAVE ALL	(MERCURY)
BILLY RAY CYRUS	
TOP R&B SINGLES	
* TENNESSEE	(CHRYSLER)
ARRESTED DEVELOPMENT	
TOP R&B ALBUMS	
* DEAD SERIOUS	(AT&T EASTWEST)
DAS EFX	
TOP COUNTRY SINGLES	
* I SAW THE LIGHT	(COLUM)
WYTHORNIA	
TOP COUNTRY ALBUMS	
* SOME GAVE ALL	(MERCURY)
BILLY RAY CYRUS	
TOP DANCE CLUB PLAY	
* SURRENDER YOURSELF	(COLUMBIA)
THE DADDY	
TOP DANCE SALES	
* THEY WANT EFX	(AT&T EASTWEST)
DAS EFX	
TOP RAP SINGLES	
* THEY REMINDING OVER YOU	(ELEKTRA)
PETE ROCK & C.I. SMOOTH	
TOP ADULT CONTEMPORARY	
* ILL BE THERE	(COLUMBIA)
MARIAH CAREY	
TOP VIDEO SALES	
* OTTO DIA WAS SIN VERTE	(CAPITOL ENT LATING)
JON SECCA	
* 101 DALMATIANS	
TOP VIDEO RENTALS	
* CAPE FEAR	(MCA/UNIVERSAL HOME VIDEO)

## POPULAR • UPSISINGS

Shakespeare's Sister  
Flaunting Her Charms

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# danzig III how the gods kill

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# UNINFORMED MEDIA SERVE ICE-T-BASERS' AIMS

■ BY PHYLLIS POLLACK

I first saw Ice-T and his heavy metal band Body Count perform about a year ago in Irvine, Calif., and I have seen them several times since. They've played countless shows, performing "Cop Killer," and believe me, at all these shows (including dates in Houston, where the police group that launched the anti-Body Count movement is based), the police were in the house.

The "Body Count" album was released in March, well before the L.A. riots. Still, none of the police officers who heard "Cop Killer" at the above-mentioned concerts ever protested the song or the album. Then, seemingly out of nowhere, the controversy over the song erupted in June.

The propaganda campaign claiming that the album's availability is a national crisis started in Houston, home of both Susan Baker, co-founder with Tipper Gore of the Parents' Music Resources Center, and her husband, Secretary of State James Baker (formerly President Bush's campaign manager). Previously, both the PMRC and Focus On The Family (which also claimed Susan Baker as a board member at one time) had conducted a campaign against rap act

N.W.A. over its song "Fuck Tha Police," that drive also enlisted the police and climaxed with an official FBI letter to Priority Records, N.W.A.'s label, condemning the song's lyrics.

The present campaign against Ice-T is just as disgraceful as the FBI's action against N.W.A. or its media disinformation campaigns against such black leaders as Martin Luther King Jr. and Malcolm X. In the case of Ice-T, the Houston City Council also chimed in and President Bush and Vice President Quayle opportunisticly jumped on the issue, guaranteeing that we would hear and often be captivated by about it until uninformed media. Sixty Congressmen—all but three of them Republicans—signed a letter to Time Warner demanding the album.

As I write this, Republican L.A. City Councilwoman and congressional candidate Joan Mike Flores, who introduced the recently passed motion in the council to request that Time Warner pull "Cop Killer" from the Body Count album, is admitting to a news anchor that she never listened to the record. Unfortunately, most of the people who write the "hard news" stories about artists—and many of those who feed them the "news"—don't bother to listen to the re-

cords they report on, either.

I recently flew to Omaha, Neb., to deal with the media covering the case there against retailers who had sold 2 Live Crew albums. Reporters were being faxed the lyrics to 2 Live Crew and Ice-T's songs—but only carefully chosen, incendiary lines—by fundamentalist groups. One Omaha reporter who'd written a five-page story condemning both artists said her



'Certain officials need a new PR campaign'

Phyllis Pollack heads Def Press, an L.A.-based publicity firm that exposes the major city's distaste for the police; more people (black and white) started to talk louder about the injustices in the black community; and Bush's ratings plummeted after the L.A. riots. Certain elected officials need a new PR campaign.

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story wasn't racially tainted and told me Ice-T was white. She claimed she had listened to the Body Count album but could remember only lyrics about "mama, lighter fluid, and plastic bags." She said she "couldn't remember" any references to racism and other topics that were predominant themes on the album. Clearly, the people who plant Ice-bashing information in the media know that the vast majority of reporters

don't know their subject matter, and they hope the average reader doesn't, either.

This well-orchestrated press campaign against Ice-T didn't start until selected officials noticed that a certain number of white people had begun expressing disgust with the police and the Rodney King beating verdict in Los Angeles. It is certainly not news that there is a tension between the black community and the police: Anyone remember the Black Panthers' "Off The Cops" campaign?

The mass media also exposed a major city's distaste for the police; more people (black and white) started to talk louder about the injustices in the black community; and Bush's ratings plummeted after the L.A. riots. Certain elected officials need a new PR campaign.

Right-wing extremist media propagandists like talk-show host Rush Limbaugh (who had just spent the night at the White House) attempted to discredit Ice-T on national radio, saying his fans are savages and that the people who beat up [L.A. truck driver] Reginald Denny "Limbaugh never used the correct term, 'heavy metal,' to describe the record. Instead, we kept hearing the word 'rap,' along with adjectives that were supposed to instill fear of rap and black males in the white community. Symptomatically, the Ice-bashers in the media (and in motions filed by the L.A. City Council and Board of Supervisors), we hear the term 'rap.' Calculatedly, Quayle made sure to pitch his message about Ice-T and Body Count to the National Assn. of Talk Show Hosts at their convention.

The messages on Ice-T's "Body Count" must not be censored, lost, rewritten, or distorted by the media. Symptomatically, the issues concerning freedom of speech, racism, music, and the truth must make ourselves heard by the media, rather than allow threatened politicians to advance their agendas by attacking artists.

## LETTERS

### TIRING OF RAP-BASHING

One of the best articles in the perspective of rap music in a positive way was Owen Husney's recent Commentary (Billboard, June 27), which stated: "Listen to the streets and let all people—all the people—have a voice."

I am tired of the endlessly negative view of hardcore rap music by the media and the public in general. Some people choose to sit in judgment of others who might differ from the "mainstream," turning their backs and placing blame on certain walks of life. They excuse their attitude with the notion that "they're unwilling to help themselves, so why should we help?"

The rappers' views of social problems, which they have tried to communicate to the public for years, have fallen on deaf ears. Instead of listening, helping, and addressing these problems, people spend too much time asking why. We have to shock the public into a recognition of reality or create controversy in order to have our voices heard. The street-life experiences of black or Hispanic urban youth are best expressed by the real-life experiences of hardcore rap artists, who tell it like it is, and, to be honest, they will be.

We live in a see-no-evil, hear-no-evil, and speak-no-evil society. The reality is that most people do not make \$50,000 a year and have

an American dream house on a hill with a white picket fence.

So, if you don't like the negative, realistic messages found in most hardcore rap music, give hardcore rappers something positive to rap about. In this day and age, a positive outlook seems doubtful.

Juliet M. Gribble-Morris  
Assistant to VP, Retail Operations  
Tower Records  
W. Sacramento, Calif.

### DIGNITY IN RAP

The recent Commentary by Michelle Shocked and Bart Bull on the L.A. riots and gangster rappers (Billboard, June 20) deserves careful consideration. On the one hand, their historical analysis of racial stereotyping in popular music is both thoughtful and valuable. It serves to point out the significant impact that various forms of cultural expression have on broader social contexts, especially with respect to ideas of identity and community values.

However, I wonder whether it is fair to portray the connection between the riots and rap as merely reflecting an updating of prejudicial images created by and/or for the white consumer. I have not seen The London 2000 riots (which Shocked and Bull were responding, but it does seem that another interpretation of that connection is possible.

True, for many artists and listeners, rap is an outlet for their frustration and anger. But it also provides for the expression of dignity and self-worth. Striking a balance between the two contributes mightily to the power of such rappers as KRS-One, M.C. Lyte, Ice-T, and many others. In respect, rap's foregrounding of the outraged response to the Rodney King verdict came less from the paranoid fantasy of Uzi-toting gangsters storming the streets than from its recurrent message of cultural isolation and social decay that threaten black communities every day. However unsettling this may be for audiences removed from the hard reality, it is this aspect of rap that makes it a vital and important form of modern communication. I hope that Shocked and Bull recognize the distinction.

John C. Hudak  
State University of N.Y. at Buffalo  
Department of History  
Buffalo, N.Y.

### ARTISTS VS. ARTISTS

We are the creators of the "oversized doll" pictured in a recent Billboard editorial about a mannequin playing a mechanical piano at New York's Marriott Marquis Hotel (Billboard, June 20). We are also the creators of a whole series of soft sculptures, having made over 2,200 of them to order for use as

decorative accessories in homes and businesses throughout the world.

Seeing your response to the article by Robin Meloy Goldsby in *Allegro* magazine (published by Local 802 of the musicians' union) gave us pause. We enjoyed the publicity; but one and it disconcerting that one group of artists lays the blame for its discomfort at the feet (or hands) of others engaged in another art form.

Not one of our colleagues has ever before been accused of depriving a gainfully employed individual of his or her income, as claimed by Goldsby. She and other pianists who previously played at the Marriott Marquis' Clock Lounge became superfluous to that management because of the technological advance. Brain surgeons are becoming superfluous because gamma radiation technology is replacing invasive surgery; we doubt sculpt manufacturers' employees write letters of protest to hospitals.

Goldsby needs to learn how to make lemonade when faced with a lemon. The lemon is the proliferation of keyboard technology is not going to ebb because of her; in fact, the need for a greater variety of programs is going to develop as the cost of automated instruments drops and the conversion of existing instruments grows in hospitality settings and

homes alike. If Goldsby wants her music heard, she and her colleagues might be better served if they invest their efforts in pursuing the opportunities a new and burgeoning market may afford them.

With a character at the keyboard, as opposed to some owners of our "Maestro," people recognize the instrument and its electronic support as an entertainment medium and rein in their curiosity to use it as an arbitrary or a bawdy's collection point. We feel our work helps protect the investment in the instrument by distracting patrons from the mere chance as well as adding whimsy to the setting. Our work does not take jobs away from people.

Goldsby and Billboard are still cursing the darkness instead of looking for the light switch (technologically speaking).

The young people who attended the New Music Seminar at the Marriott Marquis are probably keenly aware, not only of the changes technology is bringing to the music industry, but also of how capitalism on the technology and the changes, both existing and foreseeable. Comparing the tone of your editorial to the aspirations of young musicians were met, their awareness exceeds yours.

Judy and Leo Malferron  
South Orange, N.J.



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INDUSTRIES

# Shower Music-Sales Growth Projected Survey Also Shows Video Gains Down

■ BY DON JEFFREY

NEW YORK—Recorded music sales in the U.S. are projected to increase at a lower rate from 1992 through 1996 than in the previous five years because of decelerating growth in compact disc sales, according to a recent study.

The survey also indicates that consumer spending on home video will grow in the next five years at less than one-half the rate it did from 1986-1991, as the rise in the number of new VCR households slows down.

Veronis, Suhler & Associates, a New York investment banking firm that specializes in the communications industry, says in its annual forecast that consumer spending on recordings and music video will in-

crease at a 6.3% average annual rate through 1996, compared with 11% average yearly growth from 1986-1991. At the 6.3% compound rate, sales would total \$10.6 billion in 1996, up from \$7.8 billion last year.

Unit sales are projected to increase at a 3.9% annual rate over the next five years to 990 million units, compared with a 5.3% yearly rate from 1986-1991. Last year, according to the Recording Industry Assn. of America, 801 million units were sold in the U.S., a decline from the previous year. In 1991, the average price of a recording rose 12.8% to \$9.78, and that increase is projected to cause strapped consumers to buy fewer records, says Veronis, Suhler.

Through 1996, the study says, the average retail price of a record will

rise only 1.9% annually to \$10.73. This year, it adds, "prices for most formats are expected to be reduced" because of "insensitivity to prices displayed by consumers in 1991."

For the current year, Veronis, Suhler projects that consumer spending on music will jump 7.6% to \$8.4 billion while unit sales increase 5.5% to 845 million.

What the survey does not take into effect are new formats such as the MiniDisc and digital compact cassette, both of which are scheduled to debut this fall. The study also ignores the fact that megabit recordings can cause a surge in overall music sales. Its projections are based upon historical data, including economic forecasts and trends in pricing, sales, *(Continued on page 13)*



**Platinum Peppers.** The Red Hot Chili Peppers receive double-platinum awards for their Warner Bros. debut album "Blood Sugar Sex Magik." The album features the single "Under the Bridge," which has gone gold and received No. 1 status on Billboard's Hot 100. The group is scheduled to headline the upcoming Lollapalooza '92 tour, which begins July 18 and runs through mid-September. Shown at Warner Bros.' Los Angeles headquarters, from left, are band members Anthony Kiedis; album producer Rick Rubin; band member Flea; Warner Bros. Records chairman of the board Mo Ostin; band member Chad Smith; and the band's manager, Lindy Goetz.

## Omaha Retailers In The Clear Over Sale Of Crew Album

■ BY BILL HOLLAND

WASHINGTON, D.C.—An Omaha District Court judge denied a government lawsuit against a number of Omaha record retailers June 30 for selling copies of the "adult" stickered version of the 2 Live Crew's "Sporta Weekend (As Nasty As They Wanna Be Part II)" to minors.

Under the agreement worked out between the two sides, the court backed on a proviso that the retailers would not attempt to prevent future sales of the stickered

album to minors and would agree with the court that the material "may be harmful to minors." The defendants in the suit were two stores owned by the Albany, N.Y.-based Trans World Inc. chain and two stores owned by the local Pickles chain.

Under Nebraska law, it is illegal to sell material that could be considered harmful to minors. The relevant statute, however, hinges on a finding that the material in question is obscene.

Layed out for both sides claimed victory. Omaha City Prosecutor *(Continued on page 13)*

## La. Gov. Vetoes Lyrics Bill Have Conservatives Struck Out?

WASHINGTON, D.C.—Louisiana Gov. Edwin Edwards vetoed legislation July 1 that would make it a crime for minors to purchase sound recordings carrying the record industry's voluntary parental advisory label.

The legislation, sponsored by Republican lawmaker Ted Hawk, would have imposed fines and jail terms on retailers who distributed or sold labeled albums to minors.

It was the only legislation in the country that would have punished young consumers who bought albums carrying voluntary advisory notices, even if they had parental approval. It was also the only one that sought out retailers who distribute or sell labeled product for fines and jail terms.

Edwards had vetoed several times (as early as last year) that he would veto any such legislation, but the new came as a relief to a boogie, r&b Berman, president of the Recording Industry Assn. of America.

"Relieved? Yes I am relieved. I've been waiting, expecting, all I want is I felt like an expectant father."

Passage of the legislation, said Berman, would have put into jeopardy the future of the music indus-

try's voluntary labeling program, which, ironically, was crafted and initiated in 1989 as a result of efforts of conservative state lawmakers nationwide, including Louisiana's Hawk, to draft more draconian measures.

A spokesperson for the National *(Continued on page 12)*

## P'Gram Diversified Ent. Lives Up To Its Name Bold PPV, Theater Ventures Among Division's Moves

■ BY MELINDA NEWMAN

NEW YORK—"PolyGram Diversified Entertainment is PolyGram's laboratory for being entrepreneurial and experimental at the same time," says PDE president John Scher.

Eighteen months after its inception, the division is living up to that description. Having expanded PolyGram into such areas as merchandising, theatrical investment and pay-per-view television, PDE is now casting a wider net by exploring theatrical production and management and merchandising co-ventures.

In one of the latest moves, PDE is testing the pay-per-view market with a movie prior to its theatrical release. PDE has presented several PPV events over the last year, including a Metropolitan Opera 25th anniversary gala and a Guns N' Roses concert from Paris, but this marks the first time a theatrical movie has preceded its PPV debut.

"Time Will Tell," an Island Visual Arts production about Bob Marley's life, has been playing at the Los Angeles Music Center since June 18, not being theatrically released until late July—after the eight PPV opportunities are concluded. The first airing, July 11, signals the beginning of a coordinated campaign that will include the movie's September home video *(Continued on page 12)*

release, a concurrent boxed-set release, and a Smithsonian Institute exhibition on Marley, Scher says.

The PPV cost will be \$9.95, which is more than double the usual price. "It's between an event and a movie," Scher says. "We're marketing it as a way for people to see the film before they can see it in the theaters. We expect people to throw parties around it and invite friends over so that on a per-personer basis, it's much less than going to the movies."

Other future PPV plans call for a third edition of "Rock Video Girls," the erotic series based on women appearing in music videos, as well as an expansion into new areas like comedy.

"We tried very hard to convince Johnny Carson to do an uncensored PPV of his new series for the final 'Tonight Show,' but we didn't succeed," Scher says. "That's the perfect example of what we're going for, other comedians who don't do live shows often his heading up music videos, as well as expansion into new areas like comedy."

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An accompanying home video and album on Verve, Zappa's original label, are also planned.

Even when the television experiences have not proven financially successful as stand-alone ventures, like the opera gala (which could make money via a home video), Scher says they have been learning experiences—in the area of union negotiations for televised productions, for example.

Such experiences will help with PDE's future involvement in Broadway plays. PolyGram invested more than \$1 million in "Jelly's Last Jam," the Tony Award-winning musical, based on the life of Jelly Roll Morton. *(Continued on page 12)*

## P'mount Opens Gateway For EP Videos At \$9.95

NEW YORK—Going where no studio has ventured before, Paramount Home Video has adopted a high-speed, extended-play duplication technique for its Gateway line of titles that carry a suggested list of under \$10. It's the lowest Paramount has priced any of its feature releases.

The first batch of 14 releases, B movies ranging from "Omni Khayyam" (1987) to "Frankenstein and The Monster From Hell" (1974), are brand new to retailers—but that doesn't guarantee them acceptance by video stores that have always shied away from any tapes not dubbed in the two-hour mode known as standard play. Dealers associate six-hour EP with the poor-quality playback that was endemic to the format several years ago.

Moreover, older VCRs that cannot play EP remain in use, and specialty outlets say they don't want to attract their own owners. As a result, the studios have remained steadfast to SP. Budget specialists such as Starline Entertainment offer the same \$9.95 titles, dubbed in EP and generally sold for mass merchants, at \$19.95 in SP for video stores.

Some exceptions exist—LIVE *(Continued on page 12)*

## Goldstein Heads Up Billboard With Team

NEW YORK—Seth Goldstein, who has covered the home video industry since its infancy, has been named as home video editor.

Goldstein had been the editor of the Seth Goldstein Video Report, a weekly newsletter. Previously, he was senior editor at *Rolling Stone* magazine at *Time* magazine.

At Billboard, Goldstein heads up a home video team that includes home entertainment editor Jim McCullough, marketing editor Earl Page, retail editor Ed Christman, and associate marketing editor Paul Verna. Goldstein, Christman, and Verna were

based in New York; McCullough and Page are Los Angeles-based. Others who will contribute to the home video field at Billboard are technology editor Susan Nunsztz, financial editor Don Jeffery, and Chris McCowan, who writes the biweekly *Scan* column.

Billboard also features the most-quoted charts of home video sales and rentals. The magazine's commitment to the video field will be further demonstrated in the coming months through refinements in our coverage that will make the weekly Home Video section even more timely and complete.

"Seth is a widely respected authority on the home video industry, and one of the most savvy and thorough journalists in the home entertain-

ment field," says Billboard editor in chief Timothy White. "His expertise will be an enormous asset to Billboard, plus he'll soon be doing a special weekly column on key issues and the implications of new developments in home video. We're thrilled he's heading up our expanding home video department and thank our readers will feel likewise."

Goldstein began covering home video at Knowledge Industries Publications in the '70s. He later helped start the newsletter Video Week, where he served as managing editor for several years.

During his 30-year journalism career, Goldstein has worked at numerous other publications, including Television Digest, where he was senior editor, and Business Week.



# Arts & Music

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## BMG Forms Indie Distribution Unit New Imprints To Nurture 'Baby' Acts

■ BY ED CHRISTMAN

NEW YORK—BMG Distribution is setting up an independent distribution arm that will handle product by new and developing acts on labels owned fully or partially by BMG Music.

The new arm, which will be set up within BMG Distribution, will use a network of independent distributors to handle "baby" acts working within the genres of metal, world, street dance, and rap music. Candy Maesen,

formerly director of mainstream marketing, will head the effort as director of independent distribution.

As part of the effort, labels that BMG owns outright or has an equity stake in—such as Arista, RCA, Zoo, Imago, Jive, First Warning, Windham Hill, and Private Music—likely will create new imprints to release product through the network, according to BMG.

The company's move into the independent distribution arena continues a trend that has been evolving over

the past couple of years (Billboard, July 4). Other majors that have relationships with independent distributors include Sony Music, which owns 50% of Hollis, N.Y.-based Relativity Entertainment Distribution; PolyGram, which recently formed an independent Label Sales division and a series of baby labels to supply it with product; and EMI Music, which acquired New York-based Caroline Records as part of its purchase of the Virgin Music Group.

"We are looking for a way to tap (Continued on page 75)

## Majors Appear Unfazed By Czechoslovakia's Split

■ BY JEFF CLARK-MEADS

LONDON—In the political and economic turmoil of Eastern Europe, the orderly disintegration of Czechoslovakia is a bridge over troubled water for the record companies that operate there.

As the country prepares to follow its Velvet Revolution with a Velvet Divorce into two separate nations, the affiliates of the two major labels trading in the present federal republic, Sony and BMG, are reassured about the possible consequences of partition.

The process of division into independent Czech and Slovak states is

likely to be a lengthy one, even though the territory's political leaders have agreed amicably to go their separate ways.

"Nobody really knows what's going to happen," says Peter Belobah, vice head of BMG's Prague office, "but even if it becomes two territories, we would be so close we would hope to continue selling across the two countries from here."

He points out that distributors currently cover the whole country; if the nation divides, he envisions border restrictions so slight that they would not interfere with it (Continued on page 70)

## C'right Renewal Act Is Law; Home-Taping Act Still Pending

■ BY BILL HOLLAND

WASHINGTON, D.C.—The music industry's Copyright Renewal Act was signed into law June 26 by President Bush.

The new law provides that songwriters, publishers, and their heirs will receive automatic renewal of all copyrights filed from 1964-71, thus preventing many songs from slipping into public domain because of procedural refileing fousts.

The law automatically extends the 26-year, first-term copyright for sound recordings 47 years, unless another claim is made to the Copyright Office within a year of the expiration date.

Still awaiting final action on the Hill is the much-anticipated Audio Home Taping Bill, which gives approval to the importation and sale of consumer digital hardware.

The bill has been passed by the Senate but still requires final committee markup on the House side.

Although passage is probable, the matter is complicated by the existence of two different versions of the bill (H.R. 4567, sponsored by Rep. Cardin, Collins, D-Ill., and H.R. 3204, co-sponsored by Reps. Jack Brooks, D-Texas, and William Hughes, D-N.J.).

Passage by the Judiciary Committee, which handles copyright-related matters, is most important, and is expected to bring sign-offs from two other committees that have looked at the bills from trade-related perspectives.

Even with approval of other House committee members expected, the Judiciary Committee must find time this month to actually send the bill to the House floor.

(Continued on page 72)



**Totally Platinum.** Columbia recording act Krokus receives platinum awards in New York for the group's debut album, "Totally Krossed Out," which has since gone double-platinum. Shown in front, from left, are Chris Kelly and Chris Smith of Krokus. In back, from left, are Sony Music president Tommy Mattola, producer Jermaine Dupri, Ruffhouse Records CEO Chris Schwartz, Ruffhouse Records president Joe Nicolio, Columbia Records president Don Ienner, and manager Michael Maudlin.

## Ron Wood Rolls To Continuum For Solo Releases

■ BY DEBORAH RUSSELL

LOS ANGELES—Rolling Stones guitarist Ron Wood will declare his INDEPENDENCE in September when the Cranford, N.J.-based independent Continuum Records releases his new solo outing, "Slide On This."

Continuum, which is just more than a year old, merged in December with Best New Music, a New York-based music marketing firm owned by Continuum president Tim Brack. Following that move, the new joint company went public, which generated the funds necessary to raise the label's profile, says Brack.

"Signing [Wood] is a great thing for us; it raises our credibility," says Brack. "Our strength is in developing a project and establishing a real base, as opposed to trying to make a big hit on the first or second record. I think that's what appealed to [Wood]."

Brack describes "Slide On

This," the first album under Wood's three-album deal, as a "perfect cross between the Small Faces and the Stones—very bluesy and soulful." In fact, the album even features Wood's former Faces mate Ian McLagan and Stones drummer Charlie Watts, as well as the Edge, Joe Elliott, the Hothouse Flowers, Michael Kamen, and more. Wood co-produced the album with Bernard Fowler.

The album's debut single, "Show Me," is set for early-August release. Wood is forming a live band that will begin touring in October.

Wood is not the first Rolling Stone to sign to Continuum. Last year, the label released "From One Charlie," a Charlie Parker tribute recorded by Rolling Stones drummer and jazz aficionado Watts, who also has a three-album deal with the label. The Watts release is Continuum's best-selling title to date.

In May, Continuum released the Charlie Watts Quintet album "A Tribute To Charlie Parker... With Strings." Brack says the album is generating the recognition Watts deserves in jazz circles.

**BREAKING CHARLIE WATTS**  
"We had to work [Watts] basically as a new artist in the jazz field," says Brack. "We had to develop him as a solo artist, and get behind the records and work them from the street up."

The Best New Music marketing strategy always has been geared toward combining radio and retail promotion into one department, says Brack. The Continuum staff has adopted that strategy, and staffers work both areas simultaneously. Brack notes, Best New Music still exists and continues to work outside projects on a limited basis.

Brack currently runs a U.K.-based Continuum office, with one

other staffer. Label GM/VP Howie Gaffner heads up the New Jersey staff of 12.

Continuum is the two Rolling Stones, the Continuum roster includes eight artists, including Kid Rock, the Immaculate Fools, the Strawberry Zots, and the late Benny Hill. In June, the label released a techno compilation titled "This Is Techno."

Brack projects the label will release about eight to 10 albums per year, and says he would like to see the roster grow to about 15 or 20 acts. He currently is negotiating a deal with the film soundtrack label Atlantic into one department production pact with San Francisco-based Trippicard Records.

Hollis, N.Y.-based Relativity Entertainment Distribution is the label's exclusive U.S. distributor. A number of foreign distributors, including the U.K.'s APT Distribution, handle overseas distribution on an act-by-act basis, Brack says.

Two new R&B charts debut this week. **Terrill Ross** describes the changes... see page 19.

## Nirvana, R.E.M. Hit 4-Million Sales Mark

■ BY PAUL GREIN

LOS ANGELES—The top alternative albums of the past year—Nirvana's "Nevermind" and R.E.M.'s "Out of Time"—were each certified in June for U.S. sales of 4 million copies by the Recording Industry Assn. of America.

Garth Brooks' 1990 blockbuster, "No Fences," topped the 3-million-sales mark in June, a new record for a country album. Brooks' 1991 follow-up, "Ropin' the Wind," currently stands at 7 million in U.S. sales.

"Metallica" topped the 5-million mark less than a year after its release. It is already the best-selling hard rock/metal album since Guns N' Roses' "Appetite For Destruction" (6 million) and Def Leppard's "Hysteria" (10 million), both of which were released nearly five years ago.

Kris Kross' debut album, "Totally Krossed Out," topped the 2-million mark, matching the sales pace of its smash single, "Jump," which was

certified double-platinum last month. Another rap/crossover smash, Sir Mix-A-Lot's "Baby Got Back," was certified platinum in June.

"Wynonna" was certified gold and platinum simultaneously in June. The Cure's "Wish" was also certified at both levels last month.

Boxed sets by two pop legends went gold in June. Frank Sinatra's "The Capitol Years" and Elton John's "To Be Continued..." both of which were released late in 1990, topped the 250,000-sales mark.

And the Steve Miller Band's "Greatest Hits 1974-1978" reached the 6-million mark, becoming one of the four best-selling hits compilations to date. The Eagles' "Their Greatest Hits 1971-1975" has sold 12 million; "Aerosmith's Greatest Hits" and

(Continued on page 7)



Like A Rolling Stone. Keith Richards, right, stops in to congratulate John Mooney, center, on his performance at Tramps in New York. Mooney recently released his Domino debut, "Testimony." At left is Domino founder/Chairman Rob Fraboni. (Photo: Chuck Pulin)

## Giant Offers Taste Of New Medicine Label Kevin Patrick To Lead Search For 'Cutting Edge'

■ BY CRAIG ROSEN

LOS ANGELES—Giant Records has launched a new subsidiary, the Medicine label, headed by Kevin Patrick, formerly an A&R executive with Island and Elektra Records.

Medicine, like Giant, will be distributed by WEA, and will be funded through the existing Giant/Warner Bros. joint venture.

"This isn't about alternative music," says Irving Azoff, president of Giant Records. "It's new cutting-edge music. We're hoping this becomes our Sire. As Sire functions in the Warner Bros. marketing system, so will Medicine in Giant's."

During his stint at Elektra, Patrick worked with a number of acts, including X, the Georgia Satellites, Guadalcanal Diary, and the Screaming Blue Messiahs.

At Island, Patrick's acts included the Pogues and Marianne Faithfull,

and he was a key player in bringing Gee Street Records, the home of P.M. Dawn and Stereo MC's, into the fold. He was also instrumental in the launch of Island's new independent rock label, Indigo (Billboard, June 20), and signed its first act, PJ Harvey.

"What I want to do is based on the type of music I liked as a fan," Patrick says. Rather than focus on any particular genre, Patrick says he will seek out "genre creators and genre leaders that have the respect of the critics and the respect of the people."

According to Azoff, the addition of Patrick fills out the "four major A&R sources" for Giant, with Cassandra Mills, president of black music for the label, handling R&B; Jeff Alrich overseeing rock and pop in Los Angeles; and James Stroud handling country in Nashville.

"You're kidding yourself if in this day and age, you think you don't

need specialization for certain acts," Azoff says. "It's really not about music types, it's about approach."

Patrick will work out of Warner Bros.' offices in New York and an undetermined London location. "I love to work the corridor from the U.K. to the U.S. and I love to find great artists in the U.K. and bring them to the U.S.," Patrick says. "That doesn't limit us to one type of music; it opens it up to all types of things."

Azoff also stresses that it is important for the Los Angeles-based label to have a presence in New York and London. "England has always been an important A&R source," he says. "And it's going to become more important in the future."

Azoff adds, "Kevin will be a very important senior executive at the company. There are very few guys with his credentials around... We have been looking for someone to fill

(Continued on page 7)

## Jingle Royalties Ruled Outside Of Courts' Realm

■ BY SUSAN NUNZIATA

NEW YORK—While ASCAP's payments to jingle writers have lately increased by 60%, a federal court judge here has ruled that they may not seek further increases outside of the performing rights society's channels.

ASCAP's payments to advertising music composers were raised earlier this year after the performing rights society's Board of Reviews changed its surveying formula for jingles. However, in a decision handed down June 26, Judge William Conner decreed that payment disputes between ASCAP and its jingle-writer members are not within the jurisdiction of federal courts.

Conner's decision came in response to a petition filed by jingle composer Steve Karmen, who sought to change the weight that jingles receive in ASCAP's determination of royalty distributions. Karmen has composed a number of well-known jingles, including "I Love New York."

Although the dollar amount received by jingle composers has been increased by ASCAP, jingles continue to have a weighting factor of 3%; the increased payments have resulted from changes in the surveying method.

ASCAP declines to reveal how much money is generated by jingles and how much is paid out to jingle writers.

In his petition, Karmen was seeking to have the weight of jingles increased as much as four times, according to his attorney, Alan Arrow. Karmen was trying to obtain a ruling that the "percentage of credit awarded to jingle composers when their works were played was too low and [that] distribution of credit was arbitrary on the part of the ASCAP survey and distribution committee," says Arrow.

Karmen has been pursuing this issue with ASCAP's Board of Reviews and Panel of Arbitrators, and in the

(Continued on page 7)

## MTV Play Spurs Return Of Ancient Temple Of Dog

■ BY CARRIE BORZILLO

LOS ANGELES—When Temple Of The Dog's self-titled album was released by A&M Records in April 1991, it didn't even crack The Billboard 200. Now, more than a year later, MTV has warmed up to the project and the album is No. 55 and this week's "Album of the Week."

At the time of Temple Of The Dog's initial release, the Seattle music scene was still largely an underground phenomenon. Since

(Continued on page 7)

**BPI COMMUNICATIONS.** Christine Mitton is named senior sales executive for Radio Track at Broadcast Data Systems (BDS) in New York. She was manager of regional rock promotion at Arista.

**RECORD COMPANIES.** Thomas Kraus is promoted to president of RCA Special Products in New York. He was senior VP/GM.

**WEST COAST.** Verna is named senior VP of West Coast A&R for Elektra Entertainment in Los Angeles. He was an independent producer in Australia.

**Mark Goldstein** is promoted to VP of business affairs for Warner Bros. Records in Los Angeles. He was senior director of business affairs.

**Julie Greifer Swidler** is promoted to VP of legal affairs and assistant general counsel for PolyGram Holding Inc. in New York. She was assistant general counsel.



KRAUS



WISBERT



GOLDSTEIN



GREIFER SWIDLER



MANLEY



BOROFSKY



GOSSETT



HARRIS

Cynthia Manley is promoted to VP of A&R administration for Motown Records in Los Angeles. She was director of A&R administration.

Michael Borofsky is appointed VP of video production for Sony Music in New York. He was producer/director with Reverse Angle Productions.

Jody Munday is promoted to VP of licensing and administration for Chrysalis Music Group in Los Angeles. She was senior director of licensing and administration.

Paul Bishop was promoted to se-

nior director of artist development for Capitol Records in Los Angeles. He was director of artist development.

Cindy Bresler is promoted to director of business affairs for PolyGram Records in New York. She was senior attorney, legal affairs.

EMI Records Group North America names Dave Gossett and Gary Harris senior directors of A&R in New York and Allison Ball-Gabriel director of A&R, West Coast, in Los Angeles. They were, respectively, A&R manager, urban music, East

Coast for Mercury, West Coast director of A&R for Giant, and manager of A&R, West Coast, for EMI.

Atlantic Records in New York appoints Diane Gilmour senior director of national press. They were, respectively, director of press and publicity for Atlantic, manager of national tour press. They were, respectively, director of press and publicity for Atlantic, manager at Gold Mountain Enter-

tainment, and tour publicist at Atlantic.

Victor Lee is named national director of dance promotion at Tommy Boy in New York. He was retail manager at Strawberries in Boston.

**RELATED FIELDS.** MTV: Music Television in New York promotes Andy Schuchman to senior VP of music programming and promotion and John Cannelli to senior VP of talent and artist relations. They were, respectively, VP of promotion and VP of music and talent. (See story, page 94)

## EXECUTIVE TURNABLE

# Tour Power Feels Faith No More Extensive Roadwork Accompanies New Set

■ BY CHRIS MORRIS

LOS ANGELES—"We hope to do at least a couple of tours of the States and Europe," says Faith No More bassist Bill Gould, thereby more or less encapsulating the marketing strategy for the San Francisco band's new *Silox/Reprise* album, "Angel Dust," which dusted its chart competition last week, debuting at No. 10 on *The Billboard* 200.

Touring was a key component—perhaps the main component—in the platinum-plus success of Faith No More's last release, "The Real Thing." That album, released in June 1989, didn't take off immediately, but the group's tour activities—on a triple bill



Faith No More—from left, Jim Martin, Mike Bordin, Roddy Bottum (seated), Bill Gould, and Mike Patton—will open for Guns N' Roses and Metallica on a summer stadium tour of the U.S.

with Soundgarden and Voivod, and opening for Metallica—kept the ball rolling until the video for the track "Epic" pushed the album to the top of the chart in 1990.

Not seeking to mess with success, Faith No More will try to stoke excitement for "Angel Dust" with an extensive roadwork.

"This band has had a great response from the fan base that started this thing on," says manager Warren Entner. "We want to start it over. We're starting it sort of ass-backward

this time, starting with major stadiums... but [then] we want to go back to grunging it out with that interactive crowd."

According to Entner, Faith No More will spend most of the summer playing the stadium circuit. The group began its trek May 16 in Europe, where it has been supporting Guns N' Roses on a round of stadium dates on the continent, in Scandinavia, and in the U.K.

On July 17, the group takes on the coveted opening slot on the 25-date Guns N' Roses-Metallica stadium tour, which continues through Labor Day. Entner says these shows will be supplemented during that period by another dozen small theater and ballroom gigs.

Faith No More then embarks on its own headlining theater tour, hitting 1,500-3,000-seaters from mid-September through late October. On Oct. 28, the band begins a headlining tour in Europe, in venues seating up to 8,000.

The band will take a probably much-needed break at the Christmas holidays, but will begin another U.S. road

(Continued on page 11)

**Mega Deal.** Executives of Megaforce Entertainment and PolyGram Group Distribution gather after sealing a deal to have Megaforce distributed through PSD. Pictured, from left, are Lisa Rothblum, senior VP, legal, PolyGram; Kurt Eddy, VP of field marketing, PolyGram; Marsha Zazula, president, Megaforce; David Blaine, VP of sales administration and market research and planning, PolyGram; Michael Kushner, VP of business affairs, East Coast, PolyGram; Jim Caporaso, executive VP, PGD; Jon Zazula, chairman, Megaforce; and Murray Richman, CFO, Megaforce.

## Dr. John Celebrates New Orleans Roots; Duke of Warner Bros.; Malloy in Motion

"ONE OF THE THINGS that I grew up in New Orleans with," says Mac Rebennack, "was a real awareness that the music was handed down to me, freely given by me by old cats. And they always told me about the cats that did that for them."

Rebennack, aka Dr. John, carries on that legacy with a joyous celebration of the Crescent City's music on a wonderful new Warner Bros. album, "Goin' Back To New Orleans." A homecoming of sorts, the disc not only marks the first time Rebennack has recorded a full album in New Orleans, but it brings together a hometown east, including the Neville Brothers, Al Hirt, Pete Fountain, Red Tyler, and even the eternal Danny Barker, who played with Jelly Roll Morton and Louis Armstrong in his younger days.

"To me, this is just a record that would produce the 'Gumbo' album I made a long time ago," says Rebennack, referring to his 1972 net on which he paid tribute to his core influences: Professor Longhair and other piano-playing pioneers of New Orleans R&B. On this album, Mac does deeper. "I got the oldest stuff that meant something real personal to me to sing in was a little kid, songs like my grandfather used to sing to me."

The album begins, in fact, where New Orleans music did—in Congo Square. The striking first track, "Liliane Des Saints," is inspired by an 1850 classical composition by native Louis Moreau Gottschalk, whose work, in turn, was influenced by the sound of old slave dances and African chants he heard coming from Congo Square. On the disc, above the Nevilles' spiritual harmonies and string arrangements by Wardell Quezergue, Rebennack draws on chants from Gris-Gris, Vodoun, African, and Catholic liturgies (that mixed in New Orleans as they did no place else) and also Spanish, French, and African patois in the lyrics.

"It was real important to make [a statement] in the opening song," he says. "We did it, and I brought it around to some of the oldtimers, who got tears in their eyes. It moved them real deeply, and that made me feel like we did something good."

After more than a year of planning with producer Stewart Levine, the sessions for "Goin' Back To New Orleans" rolled through the first half of this year at Ultrasonic Studios. With 18 tracks in all, the album is a great musical lesson in history, culture, and community—in the brassy Mardi Gras march of "My Indian Red," the swaggering Blues of "Milkshake Jax," the melancholy duet of Rebennack and Barker on "I Thought I Heard Buddy Bolden Say," in nods to Louis Jordan on "Do You Call That A Budy?," to Professor Longhair on "Fess Up," to Fats Domino on "Goin' Home Tomorrow," and to Smiley

Lewis on "Blue Monday," in the blues and brass refrain of "Goodnight Irene," and, lastly, in the all-hands finale of the title track.

Through it all, says Rebennack, he had one thought in mind—inspiring down New Orleans music once more. "I hope that some people enjoy this," he says of his album, "but my real hope is that they'll check into other music that came out of there."

**ON THE LINE:** Jazz keyboardist, composer, and producer George Duke, one of the key figures in the jazz-rock fusion boom of the '70s, has signed with Warner Bros., according to his manager, Herb Cohen, and Warner Bros. president Lenny Waronker. After work in straight-ahead jazz with the likes of Cannonball Adderley's band in the early '70s, Duke formed the George Duke Trio with Jean-Luc Ponty and, later, Billy Cobham; toured with Frank Zappa and the Mothers of Invention.

struck gold with solo discs, including "Reach For It" in 1978; hit the pop top 20 with Stanley Clarke and the single "Sweet Baby," in 1981; produced Miles Davis' Grammy-winning "Datu" album in 1989; and recently has moved into TV and film while continuing to produce and record. His debut disc for Warner Bros. is due this summer.

**ON THE BEAT:** On the heels of his Hot 100 hit "Anytime At All" this spring, RCA's rising pop/rock star Mitch Malloy has been out playing acoustic sets on a national promo tour while RCA launches his follow-up single, the fervent "Nobody Wins In This War." Malloy, incidentally, is represented by Louis Levin, the longtime manager of Michael Bolton... In a tongue-in-cheek tribute to a certain crew of Irish superstars, Tim Machine offers its live Victory Music album Aug. 4, titled "Oy Vey, Baby."

**BEAT PICKS:** The Beat always wondered what Bob Merlis, the grand publicity poobah of Warner Bros. Records, grooved to in his spare time. And now we know. Check out "Cajun Party," featuring artists from Clifton Chenier to Rockin' Sidney, and "Zydeco Party," with acts from Michael Doucet to Cleveland Crochet, both new from K-tel International and both compiled by Merlis... From elsewhere on the bayou, Louisiana slide guitarist Sonny Landreth debuts on Zoo Records with "Outward Bound" after earning his touring stripes on the road with the likes of John Hiatt, Chenier, and John Mayall. Malloy, moved by Praxis International out of Nashville, Landreth agrees on this disc that he can shine as a fine and swappy songwriter as well as a serious slide man.



*the BEAT*

by Thom Duffy

## Guns N' Roses' E. European Concerts A Budding Success

■ BY HUGH FIELDER

PRAGUE—"OK, you ex-commie bastards, get ready to rock!"

Guns N' Roses' less than diplomatic introduction to their show at Prague's Strahov Music May 20 also marked the first big-scale foray into Eastern Europe by a major U.S. band.

The band's two concerts in Czechoslovakia and Hungary May 20-22, part of a 21-date 13-nation stadium tour of Europe, were watched by 60,000 fans in Budapest's Nép stadion and 40,000 in Prague. The shows were promoted by Laszlo Hegedus, of Multimedia. Also on the bill were Soundgarden and Faith No More.

Both countries have already seen major U.S. bands—the Rolling Stones played in Prague in 1991 to celebrate the country's newly restored freedom from communism, and Budapest witnessed Queen in 1985 for an acclaimed concert that is available on video.

But the Guns N' Roses show—with

its 200-foot stage, 900-strong light show, fireworks, inflatables, and video screens—was the biggest U.S. rock production to visit Eastern Europe.

It was the band's idea to include

*The numbers proved that the market is there and production of both shows ran without a hitch*

Czechoslovakia and Hungary in its European itinerary, according to tour manager John Reese. "They wanted to give the kids in those countries a chance to see them perform."

The shows also gave GNR's management and production team a chance to assess first-hand the market for big-

(Continued on page 11)

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Mark Slaughter of Slaughter



## Beastie Boys Sued Over Copyright

NEW YORK—A suit filed in U.S. District Court here against the Beastie Boys and Capitol Records charges the band with copyright infringement on its new Capitol album, "Check Your Head."

The plaintiff, Noah Evans and Miles Kelly, who claim exclusive copyright for the song "Time For Livin'" charge that the Beastie Boys and Capitol Records recorded

and released the song on the album without their permission, and listed their business, Brooklyn Dust Music, as publisher.

The suit states that Evans and Kelly refused to enter into an agreement effectively transferring to the Beastie Boys their copyright in the song, which features lyrics originally written by Sylvester Stewart (Sly Stone).

The Beastie Boys' attorney, Kenneth Anderson, says Evans and Kelly are friends of the band and were credited under the name Frontline on the album along with the Beastie Boys.

Anderson added that the Beastie Boys had not officially been served notice of the suit, but "it seems to come as a complete surprise under the circumstances." **BRUCE BUCKLEY**



An Afternoon With The Altimers. Dicky Belts, right, and Gregg Altman, center, trade acoustic licks during a promotional listening concert at the Lone Star Roadhouse in New York, while WNEW-FM program director Pat St. John, left, looks on. The show occurred during the band's recent New York concert stand, which included a record-setting 10 nights at the Beacon Theatre. Epic Records has released "An Evening With The Altimers Brothers Band: First Set," which comes 21 years after the band's classic "Altimers Brothers At Fillmore East" album. The new disc was largely recorded last December during a four-night homecoming stand in Macon, Ga. Additional material was taped during shows at the Orpheum Theatre in Boston. Produced by Tom Dowd, the album is dedicated to the late Bill Graham. (Photo: Chuck Pulin)

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## Metaphorically Speaking: What Lyrics Say—And Mean

IN RECENT WEEKS, some defenders of, or perhaps apologists for, rap lyrics and rappers who make controversial comments have used the words "metaphor" or "satire" to show that no actual call to violence is intended; that in metaphorical terms these lyrics are cries of pain and mirror the mindset of targets of racism. Though the latest serious discourse in the aftermath of Ice-T's rock-rap "Cop Killer" and Sister Souljah's comments to the press in the wake of the Los Angeles riots, in addition to statements in her own

1993 of the National Coalition For The Homeless, the Washington, D.C.-based nonprofit federation of individuals, local service organizations, and national organizations. The coalition received rights to use the song "Brother Can You Spare A Dime?" from The Harburg Foundation, a nonprofit group that says its aims are to help alleviate social and economic injustices, among other efforts.

In the rerelease by Sony Special

### Words & Music



by Irv Lichtenman

songs, are worthy of public debate, the issue raised by Words & Music is whether songs with explosive passions have done their job if they require further elaboration.

In this writer's view it stretches the definition of a metaphor to its limits if it's necessary to explain the use of metaphors, or figures of speech or implied comparison, as expressed in "Cop Killer" or the comments of Ice-T or Sister Souljah. Anger in itself is not a metaphor unless it is expressed in metaphorical terms.

Things get more complicated on the matter of mindset. It is implied that a song, whether romantic or political, represents the creative mindset of the character portrayed, as would the dialog spoken by an actor or actress. For Ice-T and Sister Souljah, this has great relevance, since they are the products, in both racial and geographic terms, of a troubled landscape. Under public scrutiny, however, they distance themselves from their own words by declaring that they are speaking for others when under different circumstances they might well claim that their words define their own feelings. In controversial songs that do not differentiate clearly between the performer and the song's character, there is little to distinguish the artist from the role he is playing. In a novel, musical, play, or film, for instance, characters who express anger are part of a mix of differing points of view.

Perhaps there would be less debate and more understanding of what rap artists are attempting to say if their reflection of rage—a legitimate forum in a creative work—were defined in more clearly symbolic terms, avoiding conclusions of literal meaning by others that are not intended by the authors. Otherwise, it's likely that allegations of violent intent by rappers followed by a now familiar pattern of defense will continue to add to further racial tension.

**SONG OF THE AGES** now a song of the homeles: "Brother Can You Spare A Dime?" The 60-year-old song, will assist fundraising efforts starting in the fall of

Products of "The Beatles Live At The Star Club In Hamburg, Germany 1962," the writer of one of the songs on the disc,

"Nothin' Shakin' (But The Leaves On The Trees)," have apparently discovered that they had a Beatles cover, says Fred Stuart, rep for Diane Charlotte Lampert, one of the writers along with Eddie Fontaine, John Gluck, and Charles Colacore. In addition, the original Eddie Fontaine version of the song appears on a new Warner Bros. Special Products release, "Rock & Roll, Lost Treasures, Vol. 11." Crash Craddock had a big country version two decades ago. According to Stuart, there are royalties in escrow being held for Fontaine, who cannot be contacted. The song is published by Arc Music and publishing firms owned by Lampert and Colacore.

**WELCOME ON BOARD:** John McKellen, elevated to president of MCA Music in March, has been elected to the board of ASCAP. All other 24 publisher/writers have been re-elected to new two-year terms, other than Irwin Robinson, new chairman of Famous Music, represented on the board by Syd Herman. Robinson had been on the board as president and CEO of EMI Music. McKellen also joins his former boss, Leeds Levy, on the board. Levy left his post at MCA Music late last year, but continues on the board as a member of Lou Levy Music. Lou is Leeds' dad, who owned Leeds Music, purchased by MCA Inc. in 1964. And along with the purchase came McKellen, who had worked for Leeds Music since 1959. Get it?

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music's new boxed sets: 1. Metallica, Metallica 2. Bonnie Raitt, Luck Of The Draw 3. Guns N' Roses, Use Your Illusion 4. Lionel Richie, Back To Front 5. Slaughter, The Wild Life.

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## GUNS N' ROSES' EASTERN EUROPEAN CONCERTS A BUDDING SUCCESS

(Continued from page 11)

scale rock concerts in the emerging countries of Eastern Europe. The numbers proved the market is there and the stage production of both shows ran without a hitch.

Any culture gaps between Eastern and Western Europe were only exposed offstage.

The band's U.S. tour agent, Alex Kocan, sums it up in saying, "It was a success creatively for the group, very much so. It was also a success for the audience and we showed that kids want to come and have that experience. Financially, it was a preliminary success in terms of introducing Western culture on a grand scale."

"When it comes to production, however, the standards are not yet up to those of Western Europe. All the local elements that go into producing a show—the promoter, the venue management, the police, the security—are not yet interrelating properly. And until those factions learn what their role is in creating a better production then it will continue to be a little rocky."

The band's production manager, Dale Skjerseth—of Czechoslovakian descent—reports no problems at either show. "My main concern was the local crew I would be working with. But they were top-notch. They were eager to learn and many of them spoke English," he says. "My only worry was whether we'd find [on-stage] oxygen

for Ad Rose, but they had it. And, most important of all, my laundry came back!"

Logistics coordinator Bob Wain was responsible for working with the venue's security. Having worked with the Rolling Stones when they played Prague, he was able to operate from experience rather than expectations. "The Czechs were willing and responsive, but they required a lot more su-

*'Most important of all, my laundry came back!'*

pervision because they haven't yet had the experience of handling shows of this type," he says. "They were eager to please, although they didn't always know how. But Hungary was pretty straightforward."

The contrast between Czechoslovakia, which is less than two years away from the most repressive communist regimes in Eastern Europe, and Hungary, where an increasingly liberal regime had been surreptitiously practiced since the '70s, was forcefully brought home to Reese when the band's original hotel in Prague canceled the booking with less than a week to go.

"We had to deal with the Czech

travel agency which controls all the hotel rooms in Prague, and I was unable to deal directly with the hotel. But even when I did make contact with the manager of the Diplomat Hotel and tried to convince him to honor the booking by basically guaranteeing my life that nothing would happen, it did no good. His mind was set in black-and-white. There were no gray areas."

So the band had to scramble around to find alternative accommodation, eventually landing at the Panoram, where the antiquated phone system left the band and entourage pretty much isolated from the outside world. They also came up against some of the hardened attitudes that communism engendered.

"It didn't matter to these people how hard they worked because they got paid the same anyway," explains Reese. "So nobody would go out of their way to get anything done. There was no incentive for them to do so."

So what happens is that these places are effectively subsidized by the Western European countries.

But Kocan believes Eastern Europe must learn to afford Western rock'n'roll. "Ultimately they will develop a greater respect for it if they pay for it themselves rather than relying on the charity of the bands to come over."

Not that Guns N' Roses were looking to make a profit in Eastern Europe. "Money isn't a critical issue with these guys. They could have played other places and made far more money," says Reese. "But it's about providing a principal show which is on their own terms for the kids to enjoy. And I have to respect the hell out of them for doing that."

Both concerts stuck to those principles, and fans in Prague and Budapest got the full Guns N' Roses stadium show, complete with the tension and spontaneity that sets the group apart from all others currently on the stadium circuit.

In Budapest, where they played with the additional special-effect lighting of thunder and a torrential downpour, they sent the crowd delirious by playing the same Hungarian folk song Queen had performed seven years earlier.

And the band also got a kick from both shows. Rose congratulated the Hungarians on their new-found freedom. "I hope it goes well for you," he said. And Slash added his own indelible greeting: "I guess you guys don't know much English, so I'll just say 'fucking hell!'"

crowns—a fifth of the average monthly wage—was the highest ever charged in the country. But that still represented only \$74 of the official rate of exchange.

Although tour accountant Jerry Gendron had ensured the band was paid upfront in U.S. dollars, he had problems trying to ascertain real costs in order to make a final settlement. And he was not helped by the absence of any receipts, or even a contract between the promoter and the venue.

"With the magnitude of this production and the expenses incurred by the band, we have got to treat it as a business and we have to make promoters in Eastern Europe treat it in the same way," he says. "I think that promoters are looking to set a rate that bands will get used to, but it doesn't necessarily bear much relation to the real costs."

There was never any question of making a profit from the shows in Prague and Budapest. "It's more of a break-even situation," says Kocan. "So what happens is that these places are effectively subsidized by the Western European countries."

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## ARTISTS IN CONCERT

MICHAEL JACKSON  
Olympic Stadium, Munich

**OPINIONS** On the opening night of Michael Jackson's worldwide "Thriller" tour here June 27 were mixed backstage, where music industry professionals talked earnestly about the first-night nerves and the need for more even pacing of the show.

Out in the real world of the stadium audience, however, 72,000 Germans had been transported wholesale to the Planet Bonkers.

Admittedly, Jackson let them off the hook and perhaps burst his own bubble too quickly. The entire crowd had been entranced by the concert's opening, an audio/visual assault involving Jackson being forcibly projected via a hidden trapezoid onto a stage already burning with dancers, Wagner, and video images of audience mayhem.

But then, after three rockers, the show slipped into the ballads. Even though "She's Out Of My Life" generated a frisson of emotion, the pace had dropped too quickly too soon.

Still, the idolizing crowd members were patient. They stared unwaveringly at the stage until the musical landscape was filled with monumental pop architecture: "Bad," "Thriller," "Smooth Criminal," "Billie Jean," "Man In The Mirror," and, in a climax, "Black Or White." There was even room for a nod to the Jackson 5: "I'll Be There" was accompanied by video images of a young Michael Jackson.

Overall, though, Jackson's strengths lie in the fact that he is the ultimate song-and-dance man. If Gene Kelly had had access to 1992 technology and musical techniques, likely he too would have staggered across the stage with giant stage-side screens replaying his every whip-lash movement.

For Jackson, the songs and the dance do the talking. He uttered barely a dozen words all night. But the bond between his music and his fans was so great that the atmosphere was intimate throughout the show.

Ultimately, then, his taciturnity and any failings in the show's pacing were irrelevant. When a man wins thunderous applause for walking unremarkably from one side of the stage to the other, he either has a very special talent to entertain or they're putting something in the beer here.

JEFF CLARK-MEARS



**Raisling Kane.** BMI recently marked the signing of 14 writers and producers represented by Kase Productions in Atlanta. "There is a music explosion taking place in Atlanta," says Don Perry, president of Kase Productions. "All of our 14 songwriters and producers have been signed to record companies in the last three months and all are from Atlanta." Pictured seated, from left, are Marcus Bonner, songwriter; Harry Warner, assistant VP, BMI; Perry; and manager Ann Broussard. In the middle row, from left, are Scott Mizell, Kase Productions; Jennifer Dial, songwriter; Schawn O'Neil, songwriter; Antonne Broussard, songwriter; Roberta Coleman, songwriter; and Rod Marcel, songwriter. In the back row, from left, are Omar Siso, songwriter; James Richardson Jr., songwriter; Rodney Wright, songwriter; Huston Singletary, songwriter; Paul Wright, artist/producer; Timmy Arthur, producer; Mike Weinstein, producer; and Laurence Tolbert, songwriter.

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## TOUR POWER FUELS FAITH NO MORE

(Continued from page 11)

stint. "We'll continue touring, not knowing what kind of venues we're going to go into," says Entner, who adds that the group will definitely hit Japan, Australia, and Latin America in 1993.

Bassist Gould says the touring will serve to introduce new FNM material that is not entirely in the funk-metal groove that predominated on "The Real Thing."

"There's definitely going to be some gear-shifting going on," Gould says. "There's nothing totally like [Lou Reed's noise album] 'Metal Machine Music,' but there's some really ugly stuff on this record."

Videos will again be key to the FNM album campaign. Slash Reprise is leading off the record with a clip for the track "Midlife Crisis," which de-

buted as an MTV exclusive.

"This is a fairly traditional marketing plan," says Warner Bros. VP of product management Steve Baker. "With AOR and alternative, we're back at the same place again. We're seeing how that track works."

Baker says "Small Victory" is "probably the next video we'll make. It'll be a very different-looking video."

This time around, MTV will feature FNM promotions on "Headbangers Ball," "120 Minutes," and "Hanging With MTV." "That was an important factor in breaking the last record," Baker says.

Baker also notes the new album will be worked heavily by WEA and the Warner sales office. "They're making sure these national accounts feature the record."



**Sophie B. Upprising.** Sophie B. Hawkins graduates from the Billboard Heatseekers chart after celebrating the No. 1 status with her new Popular Uprising T-shirt. Hawkins' single, "Damn I Wish I Was Your Lover," is currently No. 5 on the Billboard Hot 100 Singles chart and No. 40 on the Billboard Hot Adult Contemporary chart. Her recent album, "Tongues And Tails," is No. 51 on The Billboard 200. Shown, from left, are Michael Ellis, Billboard director of charts; Lisa Wolfe, director of national top 40 singles promotion; Columbia; Geoff Mayfield, Billboard associate director of retail research; Hawkins; and Robin Cecola, Columbia national director of singles promotion, West Coast.

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## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross (Ticket Price)	Attendance Capacity	Promoter
GRATEFUL DEAD STEVE MILLER BAND	Soldier Field Chicago	June 23-25	\$1,116,462 \$29.50/\$33.50	118,078 120,264 two shows	Metropolitan Entertainment Joan Frecht
LUCIANO PAVAROTTI	Sheffield Arena Sheffield, England	June 3	\$1,344,264 (\$14.65 British pounds) \$14.64/\$17.50 \$118.14/ \$91.76/\$49.44	12,110 12,143	Norveg Goldsmith Entertainment Tour Riders Promoters
GENESIS	Montreal Olympic Stadium Montreal	May 29	\$1,595,294 (\$14.61/\$18 Canadian) \$45/\$27.50/ \$21.50	52,888 seated	Donald K. Donald Prods.
GRATEFUL DEAD STEVE MILLER BAND	Robert F. Kennedy Memorial Stadium Washington, D.C.	June 20	\$1,483,000 \$75	\$7,425	Metropolitan Entertainment Collin Deer Prods.
GENESIS	Fordes Stadium Falmouth, Mass.	May 28	\$1,833,790 \$75/\$25	40,982 seated	Don Law Co.
GRATEFUL DEAD	Coca-Cola Star Liner Amphitheatre Burglerville, Pa.	June 22-23	\$869,760 \$19.50/\$22.50	35,170	Metropolitan Entertainment PAC Concerts
HARRY CONICK JR.	Chastain Park Amphitheatre Atlanta	May 25-26	\$475,844 \$49.50/\$37/ \$20.50/\$20.50	12,408 two seated	Concert Promoters/ Southern Promoters
GEETI TORBINE SLUGGERS HOT TUB JOE	Red Rocks Amphitheatre Denver	June 23-24	\$411,996 \$27/\$19.80	18,732 two seated	Fry Concert Co.
GEETI TORBINE SLUGGERS HOT TUB JOE	Cow Palace San Francisco	June 13	\$382,398 \$75/\$22.50	11,239 seated	B.J. Graham Promoters
JOHN SEASIDER	Sydney Entertainment Centre Sydney	June 26-27	\$769,962 \$40/\$22.22 (\$40)	12,226 11,386 two shows, one seated	Norve Jacobsen Prods.

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# EPMD Conducting Business Its Own Way



**Rhyme In Action.** Liorne Rhicche looks relaxed as she chats with reporters from the stage of the Ritz in New York during his sound check. Rhicche performed at a packed house there June 5 in support of his current Motown album, "Back To Front." (Photo: Chuck Pulin)

■ BY HAVELOCK NELSON

**NEW YORK**—The members of EPMD (Erick and Parrish Making Dollars) don't want to be media angels loved and adored by millions. They'd rather be hardcore—and consistently well-paid.

Several hundred thousand loyal fans have turned their last three albums (1989's "Strictly Business" and 1989's "Unfinished Business" on Fresh, 1991's "Business As Usual" on Def Jam) into chart-topping gold sellers in spite of the group's nomadic image. "I'm satisfied with the same fans I've had for the last five years," says Erick Sermon (aka E-Double E). His partner Parrish Smith (aka Pe MD) adds, "We just want to go on the relationship with these with our audience."

To this end, Def Jam will release EPMD's fourth album, "Business Never Personal," through its distributor, Sony Music, July 28. "We just did what we do," says Smith, who produced the release with Sermon. The album, which doesn't deviate from the boom, often amusing basement style developed on their previous efforts, is being previewed by the Zapp-influenced single "Crossover," which came out July 2. It advocates creative control as it admonishes hip-hop sellouts.

"When we come off our last tour, we began to notice how many so-called rappers were releasing pop records," says Sermon. "These brothers would be listening to their managers or record companies instead of being true to themselves. And now that hardcore is coming back, these groups are lost."

Other tracks on "Business Never Personal" further expound on EPMD's hardcore principles. "Don't Play Me The Next Man" delivers a warning to sneakers. "Boon Do" reveals where EPMD comes from, and "Nuthin' But The Music" brags about what the act relies on for success. On two cuts the group freestyles with K-Solo, Redman, and Das EFX—acts that are part of EPMD's Hit Squad production crew. And there's yet another chapter in the saga of that neighborhood female with "Anita Baker haircut," "Jane (Who Killed Jane)," and "Meanwhile, 'Headbanger' advances fans who want to purchase 'Business Never Personal' to 'drop by Sam Goody's.' This is EPMD's contribution to the battle hip-hop acts wage against bootleggers. Sermon, who estimates "Strictly Business" sold an additional 1.5 million units as an unauthorized recording, says, "Confronting vendors in the streets is dangerous. There's been incidents where artists approached them and guns were drawn. It's not worth it; it's easier just concentrating on our music and selling as many records [through legitimate retailers]."

Also, we don't make that many tape copies while we're recording; we present all the songs on our album to the label at one time.

Dann John, product manager for Sony Music, RAL division, says sales expectations are high for "Business Never Personal." "We're so excited about EPMD, we're about to burst," she says. "They're into hardcore, and our aim is to bring that sound to as many people as possible."

To create awareness of the new EPMD release, Sony Music placed snipes around Manhattan in time for the New Music Seminar, June 17-21. The label will snipe additional cities including Philadelphia, Los Angeles, Detroit, Dallas, Atlanta, Oakland, Calif., and New York.

**TAKING A SHOT.** William Guest, former member of the Pips and cousin to Gladys Knight, has established his own label in Atlanta. Called Guest Shot Records, the company is owned by Guest along with a number of investors, and is being distributed by New Jersey's Peter Pan Industries. Bobby Massey, a former member of the O'Jays, serves as president and head of A&R, with Gene Burleson handling national promotion. Guest Shot's first single is a bit of club-oriented rap by A-Plus, called "Atlanta Madness." According to head of publicity William Hunter, the single has been serviced to 250 urban stations. The label will sign gospel, R&B, and dance.

**MORE REISSUE NEWS.** Motown Records is re-evaluating its legendary catalog for a number of new releases, according to Patti Drowins, senior VP of marketing. A boxed set titled "Hitsville Vol. 1," featuring 110 singles from 1959-71, is being planned for an October release, with a second volume covering 1972-82 to arrive early next year. Two Christmas albums will be reissued on CD: "The Season For Miracles" by Smokey Robinson & the Miracles and a multi-artist collect on called "A Motown Christmas." Drowins says that with Oscar Fields, Motown's senior VP of sales and distribution, she is planning a yearlong program of reissues beginning in the first quarter of 1992. The label has also hired Motown expert Kerry Manfield as a consultant for catalog releases.

San Francisco, and Washington, D.C.) "The album is about to hit the streets," John says. She adds, "The snipes will be placed in neighborhoods where the audience is—places like [New York's] Harlem and Flatbush, not just midtown Manhattan and the Village."

A clip for "Crossover" was leased by director Jim Swaffield, whose credits include A Tribe Called Quest's "Scenario" and Lil' Louis' "Nu Nu." It will be serviced just before the radio promotion staffs at Sony Music and RAL go for ads at urban, college, and dance outlets the second week in July. "Some alternative stations are also starting to contact us now," John says.

At retail, Sony will distribute "business cards" containing an 800 number. "When you call it," John says, "you will hear bits of songs from the album as well as messages from Erick and Parrish." A "full-court press" campaign and a fall college tour starting in late August are also among the promotional tools in Sony Music's arsenal. "We're gonna bring EPMD to a wider audience," John says.

But as their presence as recording stars increases, Smith and Sermon will be farther planning for the down time. Two years ago, the pair founded the Hit Squad and Shuma Management, which handles Atlantic's K-Solo, RAL's Redman, the as-yet-unsigned duo Knuccleheads, and Das EFX, whose debut album on A&S/EastWest, "Dead Serious," sold past gold and hit No. 1 on the Top R&B Albums chart on the strength of the No. 1 rap single "They Want EFX."

According to Smith, the signing philosophy at the Long Island, N.Y., Shuma is "to find artists who have goals and can stay focused." He adds, "We don't just look for artists who can make a def tape. It's also about their attitude and mind."

## Dynamic Diva: Buzz Builds On Mary Blige Uptown Artist Turning Heads With 'Strictly' Track

**SHE REMINDS US:** In the world of R&B, there are female vocalists who have carved out a particular fantasy niche, and most are aiming for a new definition of diva: all-out smolder, good clean sex-appeal, or the haughty air of a total artiste. This is done in varying degrees, of course, from the nonchalant beauty of Vanessa Williams to the boy toy image of Tyler Collins to the Total Woman vibes of Alyson Williams and Phyllis Hyman to the jazz & blues girl-spirit associations of a Mirra or Rhonda Clark. What is rare, however, is a young female singer with the phat street vibe of a Guy or a Jodec but in look and musical style. Meet Mary J. Blige.

"I wasn't looking for a 'deal,' I was just playing around!" protests the sultry 21-year-old vocalist from Yonkers, N.Y., who was signed to Uptown Records last year by label chief Andre Harrell and whose first album, "What's The 411," will debut in August. "I thank God for it," she adds.

Blige developed her vocal chops singing in her church choir and in local talent shows. She ran in the same neighborhoods as Mount Vernon, N.Y., finds Heavy D, Al B. Sure!, and Kyle West, other Uptown discoveries. To Blige, who was just fun, and now suddenly she finds herself with a record deal and a track on the popular "Strictly Business" soundtrack. With "You Remind Me" a pleasant, warm, summer tune swinging out ahead of the competition, Blige is sure to become more of household name, and nothing could make Harrell and senior director of A&R Sean "Puffy" Combs happier.

"I was handed her project a year and a half ago," says Combs. "I went on a mission to create a female artist that young kids of the hip-hop generation could be... Young black females don't have young female heroes, so someone they could relate to because of the hip-hop beats. Then the whole concept developed into 'what's your advantage,' a combination of hip-hop beats with soul and jazz undertones. As we progressed with the album, her voice started progressing, started reminding people of a Chaka [Khan] or Anita [Baker] or Sade mixture. Her voice... reminds you of the old quality voices that you rarely find these days."

Not one to hedge, Harrell declares: "Mary is going to be the new queen of hip-hop soul."

The upcoming album has the unmistakable taint of the

Jodec influence, with DeVante Swing producing some tracks and one duet with group member K-Ci (other producers include Combs, Dave Hall, Mark Morales & Corey Rooney, and Tony Defaut). Blige has a deep, insinuating voice with all the gospel inflections that runs consistent with the hip-hop-doo-wop style, enhanced by multitracking her background vocals. At times her voice approaches the sweet suppleness of a Carole Wheel, at other times the music and her jazzy reflexes recall early Anita Baker.

Blige says the impact of early success hasn't hit her yet. "I'm a little nervous and worried, but not really excited yet. I'm the type of person that talk is talk, but you can only believe what you see."

What Uptown and Blige are seeing is a top 10 R&B hit and a great foundation for a new star.

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by Janine McAdams



**Third World Gathering.** International reggae group Third World Drops by world-famous Sylvia's restaurant in Harlem, N.Y., during a promotional tour to support its new Mercury album, "Committed." The group is flanked by dance diva CeCe Peniston and R&B crooner/writer Babyface, who were out dining at Sylvia's. From left are Stephen "Cat" Coore, Richard Daley, and William Stewart of Third World; Peniston; William "Bunny Rugs" Clarke, Third World; Babyface; and Michael "Ibo" Cooper, Third World.

# R&B Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing times of airplay with station listener data. The chart is being compiled for comparison to the R&B Singles chart, which uses playlists rather than monitored airplay.

THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST LABEL)	THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST LABEL)
1	15	*** NO. 1 *** DO YOU TALK TO ME (JAY-Z/Atlantic)	38	45	HOW ABOUT TONIGHT (EUGENE BLUE)
2	1	YOU REMIND ME (BRISQUE/Atlantic)	39	1	JUMP (BRISQUE/Atlantic)
3	2	HONEY LOVE (JAY-Z/Atlantic)	40	1	BRAND NEW (JAY-Z/Atlantic)
4	6	SPENDING SOME SOMETHING... (JAY-Z/Atlantic)	41	1	THE REMINDERS OVER (JAY-Z/Atlantic)
5	11	KEEP ON WALKING (JAY-Z/Atlantic)	42	1	JUST FOR YOUR EYES (JAY-Z/Atlantic)
6	8	BABY BARE (JAY-Z/Atlantic)	43	1	REAL LOVE (JAY-Z/Atlantic)
7	4	MR. LOWMAN (JAY-Z/Atlantic)	44	1	BARY GO BACK (JAY-Z/Atlantic)
8	9	THE BEST THINGS IN LIFE ARE FREE (JAY-Z/Atlantic)	45	1	YOU CAN MAKE THE STORY RIGHT (JAY-Z/Atlantic)
9	17	I'LL BE THERE (JAY-Z/Atlantic)	46	1	SOMETHING'S ONLY LOVE (JAY-Z/Atlantic)
10	11	MY LOVIN' (YOU'RE NEVER...) (JAY-Z/Atlantic)	47	1	DEPEND ON YOU (JAY-Z/Atlantic)
11	19	TEENAGE (JAY-Z/Atlantic)	48	1	FULL TIME LOVE (JAY-Z/Atlantic)
12	2	ONE OF THE BOYS (JAY-Z/Atlantic)	49	1	STAYIN' BOY (JAY-Z/Atlantic)
13	15	QUT U MY HEART (JAY-Z/Atlantic)	50	1	SPENDING ON ME (JAY-Z/Atlantic)
14	15	LOW LOVE YOU'LL BE LIT (JAY-Z/Atlantic)	51	1	NO PLACE LIKE HOME (JAY-Z/Atlantic)
15	15	GOODEE (JAY-Z/Atlantic)	52	1	ALONE WITH YOU (JAY-Z/Atlantic)
16	2	MONEY CAN'T BUY YOU LOVE (JAY-Z/Atlantic)	53	1	THE WAY LOVE GOES (JAY-Z/Atlantic)
17	16	USE ME (JAY-Z/Atlantic)	54	1	SCENARIO (JAY-Z/Atlantic)
18	16	IN THE CLOSET (JAY-Z/Atlantic)	55	1	THE WAY LOVE GOES (JAY-Z/Atlantic)
19	11	SCHOOL ME (JAY-Z/Atlantic)	56	1	SCENARIO (JAY-Z/Atlantic)
20	16	ALL WOMAN (JAY-Z/Atlantic)	57	1	SCENARIO (JAY-Z/Atlantic)
21	22	FOREVER IN YOUR EYES (JAY-Z/Atlantic)	58	1	SCENARIO (JAY-Z/Atlantic)
22	21	I'VE BEEN SEARCHIN' (JAY-Z/Atlantic)	59	1	SCENARIO (JAY-Z/Atlantic)
23	21	WARM UP (JAY-Z/Atlantic)	60	1	SCENARIO (JAY-Z/Atlantic)
24	21	SILENT PRAYER (JAY-Z/Atlantic)	61	1	SCENARIO (JAY-Z/Atlantic)
25	21	DO IT TO ME (JAY-Z/Atlantic)	62	1	SCENARIO (JAY-Z/Atlantic)
26	21	WHATEVER IT TAKES (JAY-Z/Atlantic)	63	1	SCENARIO (JAY-Z/Atlantic)
27	21	NEVER SATISFIED (JAY-Z/Atlantic)	64	1	SCENARIO (JAY-Z/Atlantic)
28	21	NEVER SATISFIED (JAY-Z/Atlantic)	65	1	SCENARIO (JAY-Z/Atlantic)
29	21	NEVER SATISFIED (JAY-Z/Atlantic)	66	1	SCENARIO (JAY-Z/Atlantic)
30	21	NEVER SATISFIED (JAY-Z/Atlantic)	67	1	SCENARIO (JAY-Z/Atlantic)
31	21	NEVER SATISFIED (JAY-Z/Atlantic)	68	1	SCENARIO (JAY-Z/Atlantic)
32	21	NEVER SATISFIED (JAY-Z/Atlantic)	69	1	SCENARIO (JAY-Z/Atlantic)
33	21	NEVER SATISFIED (JAY-Z/Atlantic)	70	1	SCENARIO (JAY-Z/Atlantic)
34	21	NEVER SATISFIED (JAY-Z/Atlantic)	71	1	SCENARIO (JAY-Z/Atlantic)
35	21	NEVER SATISFIED (JAY-Z/Atlantic)	72	1	SCENARIO (JAY-Z/Atlantic)
36	21	NEVER SATISFIED (JAY-Z/Atlantic)	73	1	SCENARIO (JAY-Z/Atlantic)
37	21	NEVER SATISFIED (JAY-Z/Atlantic)	74	1	SCENARIO (JAY-Z/Atlantic)
38	21	NEVER SATISFIED (JAY-Z/Atlantic)	75	1	SCENARIO (JAY-Z/Atlantic)
39	21	NEVER SATISFIED (JAY-Z/Atlantic)	76	1	SCENARIO (JAY-Z/Atlantic)
40	21	NEVER SATISFIED (JAY-Z/Atlantic)	77	1	SCENARIO (JAY-Z/Atlantic)
41	21	NEVER SATISFIED (JAY-Z/Atlantic)	78	1	SCENARIO (JAY-Z/Atlantic)
42	21	NEVER SATISFIED (JAY-Z/Atlantic)	79	1	SCENARIO (JAY-Z/Atlantic)
43	21	NEVER SATISFIED (JAY-Z/Atlantic)	80	1	SCENARIO (JAY-Z/Atlantic)
44	21	NEVER SATISFIED (JAY-Z/Atlantic)	81	1	SCENARIO (JAY-Z/Atlantic)
45	21	NEVER SATISFIED (JAY-Z/Atlantic)	82	1	SCENARIO (JAY-Z/Atlantic)
46	21	NEVER SATISFIED (JAY-Z/Atlantic)	83	1	SCENARIO (JAY-Z/Atlantic)
47	21	NEVER SATISFIED (JAY-Z/Atlantic)	84	1	SCENARIO (JAY-Z/Atlantic)
48	21	NEVER SATISFIED (JAY-Z/Atlantic)	85	1	SCENARIO (JAY-Z/Atlantic)
49	21	NEVER SATISFIED (JAY-Z/Atlantic)	86	1	SCENARIO (JAY-Z/Atlantic)
50	21	NEVER SATISFIED (JAY-Z/Atlantic)	87	1	SCENARIO (JAY-Z/Atlantic)
51	21	NEVER SATISFIED (JAY-Z/Atlantic)	88	1	SCENARIO (JAY-Z/Atlantic)
52	21	NEVER SATISFIED (JAY-Z/Atlantic)	89	1	SCENARIO (JAY-Z/Atlantic)
53	21	NEVER SATISFIED (JAY-Z/Atlantic)	90	1	SCENARIO (JAY-Z/Atlantic)
54	21	NEVER SATISFIED (JAY-Z/Atlantic)	91	1	SCENARIO (JAY-Z/Atlantic)
55	21	NEVER SATISFIED (JAY-Z/Atlantic)	92	1	SCENARIO (JAY-Z/Atlantic)
56	21	NEVER SATISFIED (JAY-Z/Atlantic)	93	1	SCENARIO (JAY-Z/Atlantic)
57	21	NEVER SATISFIED (JAY-Z/Atlantic)	94	1	SCENARIO (JAY-Z/Atlantic)
58	21	NEVER SATISFIED (JAY-Z/Atlantic)	95	1	SCENARIO (JAY-Z/Atlantic)
59	21	NEVER SATISFIED (JAY-Z/Atlantic)	96	1	SCENARIO (JAY-Z/Atlantic)
60	21	NEVER SATISFIED (JAY-Z/Atlantic)	97	1	SCENARIO (JAY-Z/Atlantic)
61	21	NEVER SATISFIED (JAY-Z/Atlantic)	98	1	SCENARIO (JAY-Z/Atlantic)
62	21	NEVER SATISFIED (JAY-Z/Atlantic)	99	1	SCENARIO (JAY-Z/Atlantic)
63	21	NEVER SATISFIED (JAY-Z/Atlantic)	100	1	SCENARIO (JAY-Z/Atlantic)

Tracks crossing the chart with single airplay: 6/19/92. Billboard/DSP Communications.

## R&B RADIO RECURRENT MONITOR

THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST LABEL)	THIS WEEK RANK	LAST WEEK RANK	TITLE (ARTIST LABEL)
1	1	DON'T BE ABANDONED (JAY-Z/Atlantic)	14	1	IT'S GOOD TO YOU (JAY-Z/Atlantic)
2	1	BRAND NEW (JAY-Z/Atlantic)	15	1	EVERLASTING LOVE (JAY-Z/Atlantic)
3	1	LOW LOVE (JAY-Z/Atlantic)	16	1	STAY (JAY-Z/Atlantic)
4	1	SOMEONE LOVES YOU BABY (JAY-Z/Atlantic)	17	1	DIAMONDS AND PEARLS (JAY-Z/Atlantic)
5	1	REMEMBER THE TIME (JAY-Z/Atlantic)	18	1	THE COMFORT CODE (JAY-Z/Atlantic)
6	1	IT'S OK (JAY-Z/Atlantic)	19	1	NEVER GOING BACK (JAY-Z/Atlantic)
7	1	I HAVE A LOVE (JAY-Z/Atlantic)	20	1	MONTECARLO (JAY-Z/Atlantic)
8	1	REMEMBER THE TIME (JAY-Z/Atlantic)	21	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
9	1	REMEMBER THE TIME (JAY-Z/Atlantic)	22	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
10	1	REMEMBER THE TIME (JAY-Z/Atlantic)	23	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
11	1	REMEMBER THE TIME (JAY-Z/Atlantic)	24	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
12	1	REMEMBER THE TIME (JAY-Z/Atlantic)	25	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
13	1	REMEMBER THE TIME (JAY-Z/Atlantic)	26	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
14	1	REMEMBER THE TIME (JAY-Z/Atlantic)	27	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
15	1	REMEMBER THE TIME (JAY-Z/Atlantic)	28	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
16	1	REMEMBER THE TIME (JAY-Z/Atlantic)	29	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
17	1	REMEMBER THE TIME (JAY-Z/Atlantic)	30	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
18	1	REMEMBER THE TIME (JAY-Z/Atlantic)	31	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
19	1	REMEMBER THE TIME (JAY-Z/Atlantic)	32	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
20	1	REMEMBER THE TIME (JAY-Z/Atlantic)	33	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
21	1	REMEMBER THE TIME (JAY-Z/Atlantic)	34	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
22	1	REMEMBER THE TIME (JAY-Z/Atlantic)	35	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
23	1	REMEMBER THE TIME (JAY-Z/Atlantic)	36	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
24	1	REMEMBER THE TIME (JAY-Z/Atlantic)	37	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
25	1	REMEMBER THE TIME (JAY-Z/Atlantic)	38	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
26	1	REMEMBER THE TIME (JAY-Z/Atlantic)	39	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
27	1	REMEMBER THE TIME (JAY-Z/Atlantic)	40	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
28	1	REMEMBER THE TIME (JAY-Z/Atlantic)	41	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
29	1	REMEMBER THE TIME (JAY-Z/Atlantic)	42	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
30	1	REMEMBER THE TIME (JAY-Z/Atlantic)	43	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
31	1	REMEMBER THE TIME (JAY-Z/Atlantic)	44	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
32	1	REMEMBER THE TIME (JAY-Z/Atlantic)	45	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
33	1	REMEMBER THE TIME (JAY-Z/Atlantic)	46	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
34	1	REMEMBER THE TIME (JAY-Z/Atlantic)	47	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
35	1	REMEMBER THE TIME (JAY-Z/Atlantic)	48	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
36	1	REMEMBER THE TIME (JAY-Z/Atlantic)	49	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
37	1	REMEMBER THE TIME (JAY-Z/Atlantic)	50	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
38	1	REMEMBER THE TIME (JAY-Z/Atlantic)	51	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
39	1	REMEMBER THE TIME (JAY-Z/Atlantic)	52	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
40	1	REMEMBER THE TIME (JAY-Z/Atlantic)	53	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
41	1	REMEMBER THE TIME (JAY-Z/Atlantic)	54	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
42	1	REMEMBER THE TIME (JAY-Z/Atlantic)	55	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
43	1	REMEMBER THE TIME (JAY-Z/Atlantic)	56	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
44	1	REMEMBER THE TIME (JAY-Z/Atlantic)	57	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
45	1	REMEMBER THE TIME (JAY-Z/Atlantic)	58	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
46	1	REMEMBER THE TIME (JAY-Z/Atlantic)	59	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
47	1	REMEMBER THE TIME (JAY-Z/Atlantic)	60	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
48	1	REMEMBER THE TIME (JAY-Z/Atlantic)	61	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
49	1	REMEMBER THE TIME (JAY-Z/Atlantic)	62	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
50	1	REMEMBER THE TIME (JAY-Z/Atlantic)	63	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
51	1	REMEMBER THE TIME (JAY-Z/Atlantic)	64	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
52	1	REMEMBER THE TIME (JAY-Z/Atlantic)	65	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
53	1	REMEMBER THE TIME (JAY-Z/Atlantic)	66	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
54	1	REMEMBER THE TIME (JAY-Z/Atlantic)	67	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
55	1	REMEMBER THE TIME (JAY-Z/Atlantic)	68	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
56	1	REMEMBER THE TIME (JAY-Z/Atlantic)	69	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
57	1	REMEMBER THE TIME (JAY-Z/Atlantic)	70	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
58	1	REMEMBER THE TIME (JAY-Z/Atlantic)	71	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
59	1	REMEMBER THE TIME (JAY-Z/Atlantic)	72	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
60	1	REMEMBER THE TIME (JAY-Z/Atlantic)	73	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
61	1	REMEMBER THE TIME (JAY-Z/Atlantic)	74	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
62	1	REMEMBER THE TIME (JAY-Z/Atlantic)	75	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
63	1	REMEMBER THE TIME (JAY-Z/Atlantic)	76	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
64	1	REMEMBER THE TIME (JAY-Z/Atlantic)	77	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
65	1	REMEMBER THE TIME (JAY-Z/Atlantic)	78	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
66	1	REMEMBER THE TIME (JAY-Z/Atlantic)	79	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
67	1	REMEMBER THE TIME (JAY-Z/Atlantic)	80	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
68	1	REMEMBER THE TIME (JAY-Z/Atlantic)	81	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
69	1	REMEMBER THE TIME (JAY-Z/Atlantic)	82	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
70	1	REMEMBER THE TIME (JAY-Z/Atlantic)	83	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
71	1	REMEMBER THE TIME (JAY-Z/Atlantic)	84	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
72	1	REMEMBER THE TIME (JAY-Z/Atlantic)	85	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
73	1	REMEMBER THE TIME (JAY-Z/Atlantic)	86	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
74	1	REMEMBER THE TIME (JAY-Z/Atlantic)	87	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
75	1	REMEMBER THE TIME (JAY-Z/Atlantic)	88	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
76	1	REMEMBER THE TIME (JAY-Z/Atlantic)	89	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
77	1	REMEMBER THE TIME (JAY-Z/Atlantic)	90	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
78	1	REMEMBER THE TIME (JAY-Z/Atlantic)	91	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
79	1	REMEMBER THE TIME (JAY-Z/Atlantic)	92	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
80	1	REMEMBER THE TIME (JAY-Z/Atlantic)	93	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
81	1	REMEMBER THE TIME (JAY-Z/Atlantic)	94	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
82	1	REMEMBER THE TIME (JAY-Z/Atlantic)	95	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
83	1	REMEMBER THE TIME (JAY-Z/Atlantic)	96	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
84	1	REMEMBER THE TIME (JAY-Z/Atlantic)	97	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
85	1	REMEMBER THE TIME (JAY-Z/Atlantic)	98	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
86	1	REMEMBER THE TIME (JAY-Z/Atlantic)	99	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)
87	1	REMEMBER THE TIME (JAY-Z/Atlantic)	100	1	IT'S TIME TO LIVE (JAY-Z/Atlantic)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## Top R&B Singles Sales™

Compiled from a national sample of POS (point of sale) supplied by retail stores and rack outlets which report number of units sold to SoundScan, Inc.

1	1	ALL ABOUT HER (Alicia Keys/RCA)	38	45	HOW ABOUT TONIGHT (EUGENE BLUE)
2	2	YOU REMIND ME (BRISQUE/Atlantic)	39	1	JUMP (BRISQUE/Atlantic)
3	3	HONEY LOVE (JAY-Z/Atlantic)	40	1	BRAND NEW (JAY-Z/Atlantic)
4	6	SPENDING SOME SOMETHING... (JAY-Z/Atlantic)	41	1	THE REMINDERS OVER (JAY-Z/Atlantic)
5	11	KEEP ON WALKING (JAY-Z/Atlantic)	42	1	JUST FOR YOUR EYES (JAY-Z/Atlantic)
6	8	BABY BARE (JAY-Z/Atlantic)	43	1	REAL LOVE (JAY-Z/Atlantic)
7	4	MR. LOWMAN (JAY-Z/Atlantic)	44	1	BARY GO BACK (JAY-Z/Atlantic)
8	9	THE BEST THINGS IN LIFE ARE FREE (JAY-Z/Atlantic)	45	1	YOU CAN MAKE THE STORY RIGHT (JAY-Z/Atlantic)
9	17	I'LL BE THERE (JAY-Z/Atlantic)	46	1	SOMETHING'S ONLY LOVE (JAY-Z/Atlantic)
10	11	MY LOVIN' (YOU'RE NEVER... (JAY-Z/Atlantic)	47	1	DEPEND ON YOU (JAY-Z/Atlantic)
11	19	TEENAGE (JAY-Z/Atlantic)	48	1	FULL TIME LOVE (JAY-Z/Atlantic)
12	2	ONE OF THE BOYS (JAY-Z/Atlantic)	49	1	STAYIN' BOY (JAY-Z/Atlantic)
13	15	QUT U MY HEART (JAY-Z/Atlantic)	50	1	SPENDING ON ME (JAY-Z/Atlantic)
14	15	LOW LOVE YOU'LL BE LIT (JAY-Z/Atlantic)	51	1	NO PLACE LIKE HOME (JAY-Z/Atlantic)
15	15	GOODEE (JAY-Z/Atlantic)	52	1	ALONE WITH YOU (JAY-Z/Atlantic)
16	2	MONEY CAN'T BUY YOU LOVE (JAY-Z/Atlantic)	53	1	THE WAY LOVE GOES (JAY-Z/Atlantic)
17	16	USE ME (JAY-Z/Atlantic)	54	1	SCENARIO (JAY-Z/Atlantic)
18	16	IN THE CLOSET (JAY-Z/Atlantic)	55	1	THE WAY LOVE GOES (JAY-Z/Atlantic)
19	11	SCHOOL ME (JAY-Z/Atlantic)	56	1	SCENARIO (JAY-Z/Atlantic)
20	16				



**B**ILLBOARD'S R&B music charts have been the mainstay of the recording industry since the first chart, the Harlem Hit Parade, appeared in October 1942. Messengers rode uptown on bicycles to 125th Street to get the top-selling singles. But for most of the time since the early days, the same methodology has been used to compile charts: telephoning record stores and radio stations to obtain ranked lists of their best-selling or most-played singles. In the last couple of years, however, new technologies have emerged that provide ways to get more accurate information. In this issue several changes have taken place as an interim step toward using these new technologies for the Hot R&B Singles and Top R&B Albums charts.

**NEW IN THIS ISSUE** is a chart called Top R&B Singles Sales (page 18), which for the first time uses SoundScan unit-sales data of R&B singles from a selected sample of R&B music stores. SoundScan's technology uses point-of-sale computers to read the UPC bar code on each record and thus keep track of exactly how many units are sold. For singles, this includes cassette singles, maxi-cassettes, 12-inch vinyl records, and CD singles (7-inch vinyl singles are included if they have UPC bar codes). The sales information from this new chart is not yet being used for the Hot R&B Singles chart. Billboard's chart researchers still call 170 accounts each week to get their ranked top 30. These lists, along with playlists called in or faxed from 100 radio stations, are weighted and totaled together to compile the Hot R&B Singles chart.

**ANOTHER NEW FEATURE** in this issue is the expansion of the R&B Monitor chart from 40 to 75 titles. The monitor chart tracks actual airplay of singles and album cuts at 62 R&B stations. All titles with increases in gross impressions that rank from 41-75 on the expanded monitor chart enter with a bullet since this is the first week those titles appear on the chart. Taking this chart together with the new singles sales chart, you can develop a good picture of how the Hot R&B Singles chart may look in the future. Why not use this new data now? The radio monitor has been running in the magazine for the past three months and is proving itself to be very accurate. The new retail unit-sales chart, however, is still very new and changes are being made to the panel each week. I would like to stress again that these are test charts and that no changes will be made to the methodology for the Hot R&B Singles chart until there is a consensus that the new information better reflects the real development of R&B music. At about the same time that the Hot R&B Singles chart is converted, the Top R&B Albums chart will also convert to the SoundScan methodology. Plans are also being developed to convert the Hot Rap Singles chart. In addition, we have added an R&B Recurrent chart for older titles.

**WE DO NOT HAVE** space to print both the new airplay and sales charts from BDS and SoundScan, respectively, or the old separate R&B sales and airplay rankings. Although we realize that some readers enjoyed seeing a breakdown of the sales and airplay components of the Hot R&B Singles chart, we have had to discontinue printing those charts effective in this issue. I will continue to discuss in this column how sales and airplay interact on the Hot R&B Singles chart. (Clients of the Billboard Information Network can still access the separate sales and airplay charts.)

**NOW BACK AT THE RANCH:** "Tennessee" by Arrested Development (Chrysalis) earns the right to the top of the Hot R&B Singles chart. This is the first No. 1 R&B single for the newly merged EMI Records Group North America.



**ASCAP Celebrates Black Music.** R&B songwriters gather to honor and be honored at the recent ASCAP R&B Music Celebration held at Industria in New York. Pictured, from left, are Valerie Simpson and Nickolas Ashford; award winners Tracie Spencer and brother Marty Spencer; John McAllen, president, MCA Music Publishing; Gloria Messenger, ASCAP managing director, Mottin Gould; president, ASCAP; and award winners Narade Michael Walden, Maxi Priest, Jimmy Jam, and Terry Lewis.

from the album volume III just right.



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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES  
AND ONE-STOP SALES REPORTS

[illegible]

○ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. New! albums available on cassette and CD. \* Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ are all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.

The image shows the front cover of the 1992 Billboard Record Retailing Directory. The cover is black with white text. At the top, it says "Billboard" in a small font, followed by "RECORD RETAILING DIRECTORY" in large, bold, sans-serif capital letters. Below that, in smaller capital letters, is "MUSIC/VIDEO DEALERS &amp; CHAIN HEADQUARTERS". The central part of the cover features a black and white photograph of a long, perspective view of a record store aisle, with shelves on both sides filled with numerous vinyl records. At the bottom left, the year "1992" is printed in a large, stylized font.

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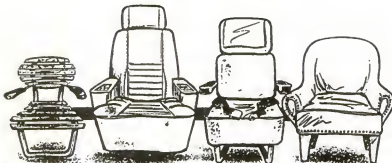
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AD DEADLINE: 8/7/92 • Publication Date: 10/7/92

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FOR WEEK ENDING JULY 11, 1992

## Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Artist & Album/Record Label)	ARTIST
			<b>*** No. 1 ***</b>	
1	1	11	THEY REMINISCE OVER YOU ♦ PETE ROX & C.L. SMOOTH (J&R/ATLANTIC 85671)	
2	3	9	TAKE IT PERSONAL ♦ GANG STARR (J&R/ATLANTIC 85661)	
3	5	5	LA SCHMOOVE ♦ FU-SCHLOMCKEN (J&R/ATLANTIC 85662)	
4	5	7	WHY ME BABY? (PT. 2) ♦ KEITH SWEAT FEAT. L.L. COOL J. (J&R/ATLANTIC 85663)	
5	9	16	WARM IT UP ♦ KRIS KROSS (J&R/ATLANTIC 85664)	
6	7	6	THEY WANT ♦ D&S EFX (J&R/ATLANTIC 85665)	
7	8	15	TENNESSEE ♦ ARRESTED DEVELOPMENT (J&R/ATLANTIC 85666)	
8	10	9	DON'T CURSE YOU CAN'T SEE... ♦ HEAVY D. & THE BOYZ (J&R/ATLANTIC 85667)	
9	6	4	DEEP COVER ♦ DR. DRE (J&R/ATLANTIC 85668)	
10	4	2	SOMETIMES I RHYME SLOW ♦ NICE & SMOOTH (J&R/ATLANTIC 85669)	
11	13	15	STROBELIGHT HONEY ♦ D&S EFX (J&R/ATLANTIC 85670)	
12	27	—	DON'T SWEAT THE TECHNIQUE ♦ ERIC B. & RAKIM (J&R/ATLANTIC 85671)	
13	21	29	HOME GIRL DON'T PLAY DAT ♦ YO-YO (J&R/ATLANTIC 85672)	
14	11	11	SCENARIO ♦ A TRIBE CALLED QUEST (J&R/ATLANTIC 85673)	
15	12	10	BABY GOT BACK ♦ SIR MIX-A-LOT (J&R/ATLANTIC 85674)	
16	16	19	WALK INTO THE SUN ♦ ORGANIZED CONFUSSION (J&R/ATLANTIC 85675)	
17	22	25	4 AMT TO BE... ED WITH ♦ MC BREED (J&R/ATLANTIC 85676)	
18	19	21	BRONX NIGGA ♦ TIM DOUG (J&R/ATLANTIC 85677)	
19	15	17	EXPLANATION OF A PLAYA ♦ PENTHOUSE PLAYERS CLIQUE (J&R/ATLANTIC 85678)	
20	14	14	TRICK WIT A GOOD RAP ♦ SYLK SMOOV (J&R/ATLANTIC 85679)	
21	23	24	NASTIE ♦ KRYME (J&R/ATLANTIC 85680)	
22	29	—	FAKIN THE FUNG ♦ MAIN SOURCE (J&R/ATLANTIC 85681)	
23	26	—	JUMP AROUND ♦ HOUSE OF PAIN (J&R/ATLANTIC 85682)	
24	26	26	POPPA LARGE ♦ ULTRAMAGNETIC MC'S (J&R/ATLANTIC 85683)	
25	NEW	1	I WANT TO BE FREE ♦ TOO SHORT (J&R/ATLANTIC 85684)	
26	17	13	VICTIM OF THE GHETTO ♦ THE COLLEGE BOYZ (J&R/ATLANTIC 85685)	
27	NEW	1	BACK TO THE HOTEL ♦ NZDEP (J&R/ATLANTIC 85686)	
28	30	30	UPTOWN ANTHEM/GUARD YOUR... ♦ NAUGHTY BY NATURE (J&R/ATLANTIC 85687)	
29	29	18	BUSTIN' OUT (ON FUNK) ♦ DOUG E. FRESH (J&R/ATLANTIC 85688)	
30	12	12	JUMP A ♦ KRIS KROSS (J&R/ATLANTIC 85689)	

Records with the greatest sales gain this week. ♦ Videotape availability. ♦ Recording Industry Association of America (RIAA) certification for sales of 100,000 units. A full certification for sales of 1 million units. Rating: R for cassette single. \*Artist's indicates catalog number or for cassette main single, cassette single unavailable. 100 Cassettes single availability. 100 CD single availability. 100 Cassettes main single availability. 100 Vinyl main single availability. 100 CD main single availability. © 1992, Billboard/SBP Communications.









**Sawyer's Girls.** Curb/Capitol recording act Sawyer Brown celebrates its No. 1 record, "Some Girls Do," written by group member Mark Miller and published by Zoo II Music, at a reception hosted by ASCAP. Pictured, from left, are Anna Scholten and her dad, Jim Scholten of Sawyer Brown; Gregg Hubbard, Sawyer Brown's Connie Bradley; Southern executive director, ASCAP, and Joe Smyth and Mark Miller, both of Sawyer Brown.

## 'Woodstock Of Country Music' Planned Iowa Farm To Be Site Of Next Summer's Event

Edward Morris is on vacation. This week's column was written by Debbie Holley.

**WOODSTOCK COUNTRY?** Country America magazine is ironing out the schedule for a three-day country-lifestyle festival—tentatively called "Weekend in the Country"—to take place next summer in Des Moines, Iowa, where the Meredith Corp. magazine is based. The magazine is describing the planned event as "the Woodstock of country music."

Bill Eflink, managing editor of Country America, confirms, "We do have a festival in the planning for next year." There are no firm dates yet. "We're probably looking into July now," says Eflink.

In a recent issue of *Inside Media*, Bill Kerr, president/CEO of Meredith Magazines, described the planned festival as "a major consumer and broadcast music event. What we're doing is viewing country as a complete franchise." Kerr could not be reached for additional comment.

The festival is to be held at the 800-acre Living History Farms, a large outdoor museum. Eflink says the venue can facilitate large crowds. "For some time, we've been interested in the country concert thing and looking for the right opportunity," he explains.

The Statler Brothers have been asked to host the Saturday-night show, which would be taped for airing at a later date on *The Nashville Network*, a minority partner in Country America magazine. The Statlers currently host their own show on TVN.

According to *Inside Media*, the show would air as a 60-minute special in September 1993 and as part of TNN's 10th-anniversary celebration.

Eflink says the organizers expect to offer "a headline act Friday night, an all-day festival Saturday with music throughout the day, and a headline act in the evening, and then a conclusion Sunday morning with gospel music or something like that. What makes this different from a typical 'country music' festival will be the extensive country activities going on throughout the day—crafts people, country dancers, and a build-up of performers starting at noon."

*Inside Media* also reports the organizers will seek sponsors and sell the event with Group W and The

Nashville Network.

**COUNTRY GOES JAPAN:** Japanese country music ambassador/promoter Charlie Nagatani and Judy Seal of Refugee Management are working on two country music festivals this season. "Country in Japan" will take place Oct. 18 in Asaka (located at the base of Mt. Asai in Kumamoto). Organizers expect 30,000 attendees for the country/bluegrass event. The Desert Rose Band, Holly Dunn, and Dwight Yoakam are slated to play. Also on the talent roster are Jim & Jesse, Michael Woody, and Charlie Nagatani & the Cannon Balls.

Nagatani and Seal are also launching the "Country Heart" festival, scheduled to take place Oct. 25 at Asagiri Heights at the base of Mt. Fuji in Fujinomiya. This event is part of the city's 50th anniversary and the Shimokita Prefectural sightseeing campaign. Confirmed talent includes the Forester Sisters, Porter Wagoner, Doug Kershaw, Nagatani & the Cannon Balls, and the Texas Tornadoes.

Northwest Airlines is joining the Kumamoto and Shimokita Prefectural governments as a corporate sponsor.

**BLACK'S WORLD Premiere:** Clint Black's third RCA album, "The Hard Way," is scheduled to hit the streets July 14. Label officials refused Billboard's request for a preview copy and explained that an exclusive world premiere of the entire album (scheduled to air Thursday [9]) has been set up with more than 200 North American country radio stations. Air times for "Country World Premier" the show on which the album is to be, will vary from station to station—some will take it from satellite, while others will be serviced with tape. Cassettes of the album include nine songs, while the CD features 10. Black's first single, "We Tell Ourselves," spends its fourth week on the Hot Country Singles & Tracks chart at No. 16.

**NEWS BIT:** RCA artist Lorrie Morgan was in New York recently taping a segment for "Live With Regis And Kathie Lee." Upon leaving ABC's studio, Morgan went looking for "Something In Red" (the title of her current single) at Saks Fifth Avenue. The shopping trip was covered by "Entertainment Tonight" and is scheduled to air in July.

## Brooks Fave Of Fans At Fan Fair Jackson, McEntire Also Rate Highly

■ BY EDWARD MORRIS

**NASHVILLE—**Garth Brooks ranked as the clear favorite of registrants at this year's International Country Music Fan Fair, according to a Billboard survey of 467 of the estimated 54,000 ticket buyers. Those polled at the June 8-14 event here voted Brooks their favorite artist and his "The Thunder Rolls" as their favorite video.

(Not all of those polled answered all of the questions posed to them.)

Of the 467 people who filled out the Billboard questionnaire, 291 said they were first-time Fan Fair attendees, and the largest segment—179—was in the 35-to-55 age group.

All but 24 of the respondents said they had purchased one album or more during the past year, with 122 setting the number between one and five; 119 between six and 10; and 53 between 11 and 15. Ninety-seven said they had purchased 16 or more albums.

Cassette albums were the preferred format for 307, while 167 voted for CDs. Eight liked vinyl best.

Most of the members of the sample were connoisseurs. Only 60 said they had not attended a concert within the year; 228 said they had gone to between one and five shows; and 81 from six to 10.

Nearly half—220—owned a CD player, and 441 owned a VCR. Other related totals: 321 said they preferred getting their country music via radio, and 104 preferred it to be presented in videos; 237 had access to videos on The Nashville Network, 177 on Country Music Television, and 107 had access to neither channel. Most—292—listened to country music chiefly in their homes; 284 in their cars; and 86 at work.

The largest number of respondents—148—reported an annual family income in the \$30,000-\$50,000 range; 111 were in the less-than-\$30,000 group; 45 were in the \$50,000-\$75,000 bracket, and 45 said their income was above \$75,000.

Respondents were asked to list their three favorite country performers, although some listed fewer. The question netted the names of 100 separate acts. Here are the top 10, with the number of votes they got shown in parentheses:

Garth Brooks (164); Alan Jackson (131); Reba McEntire (79); Ricky Van Shelton (59); Travis Tritt (54); Vince Tucker (42); Clint Black (40); Vince

Gill (40); Randy Travis (36); and Marty Stuart (35).

Of the 72 separate music videos cited as favorites, these were the top 10:

"The Thunder Rolls" (38) and "The Dance," Brooks (23); "In There Life Out There," McEntire (22); "Ashy Breaky Heart," Billy Ray Cyrus (19); "Anytime," Tritt (15); "Rockin' Years," Dolly Parton and Shelton (11); "Midnight in Montgomery," Jackson (10); "Ain't Nothing Wrong With The Radio," Aaron Tippin (8); "Love Can Build A Bridge," the Judds (8); and "Don't Rock The Jukebox," Jackson (7).

The respondents listed 123 separate acts they had seen in concert during the past year. The top 10, ranked by the number of respondents who had seen them, were Tritt (64); McEntire (61); Jackson (41); Brooks (37); Stuart (34); Sawyer Brown (33); Shelton (33); Tippin (27); Black (27); and Gill (25).

A portion of the sample—419—also answered questions about the value of Fan Fair, the best place to discover new country artists, their attendance at dance clubs that play country music, and whether they had purchased a Brooks album within the year.

Of this smaller group, 387 said Fan Fair was worth the \$75 ticket price. 225 cited radio and 193 TV as the best places to discover new acts; 178 said they attended country dance clubs several times a year and 147 said they never attend such clubs; 238 of the 419 said they had purchased a Brooks album during the past year.

Assistance in gathering data for this article was provided by interns Adele Parrish, Lisa Morton, and Lonce Stitt.

**Nashville  
Scene**



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**An Uplifting Golf Team.** Members of the "Anata Records Group" boursome hold up their caddy, Brian Proust of the group Diamond Rio, at the fifth annual Music Row Ladies Golf Tournament and Tupperware Party hosted by ASCAP, TNN, and Liberty Records at Woodmont Country Club in Nashville. More than 160 female music executives (most of whom are nononglers) played in the event, which raised more than \$17,000 for the United Cerebral Palsy of Middle Tennessee. Pictured, from left, are Candace Turner, Melissa Lee, Vanessa Adair, and Cheryl Crawford, all of Anata Records.

## by Lynn Shults

**F**ROM THE HOT COUNTRY SINGLES & TRACKS CHART: The 10 most active tracks are "I Still Believe In You" (55-39) by Vince Gill; "Boot Scootin' Boogie" (19-12) by Brooks & Dunn; "Warning Labels" by Doug Stone, which debuts at No. 48; "The River" (9-3) by Garth Brooks; "We Tell Ourselves" (21-16) by Clint Black; "If Your Heart Ain't Busy Tonight" (31-23) by Tanya Tucker; "I'll Think Of Something" (35-24) by Mark Chesnut; "I Wouldn't Have It Any Other Way" (48-43) by Aaron Tippin; "Could've Been Me" (65-50) by Billy Ray Cyrus; and "Billy The Kid" (15-11) by Billy Dean.

**WHAT DOES WNGM LOOK LIKE?** "Basically the video show is strictly videos," says Martin. "We do some public-service announcements, but for the most part I play four sets of videos. I go on the air, tell the viewers what's coming up. I play four videos, I come back on and tell them what they saw. We run eight commercials an hour. We are request-driven. When we do our top 10, it is the top-10 requested videos for that week."

AMONG THE MOST requested clips at WNGM are videos by artists not found on mainstream radio, such as the teen group Six Shooters. Veteran artist Ray Stevens is also a favorite; his videos of "It's Me Again, Margaret," "Mississippi Squirrel Revival," and "The Streak" are heavily requested there. This type of programming provides more flexibility than standard radio-driven video formats providing exposure for some of country's more talented entertainers. Martin says, "We're very heavy on the promotion of artists. If an artist is in the area, we will put them on the video show with us." His type of programming seems to be a throwback to the early development of the country radio format. Those were the days when characters with names like "The Newt" and "The Chaser" were chosen to perform their own shows. Now, these characters, or anyone had to just figure it out for themselves. Now these sounds exciting. Arrive early to zambale on a new career?

NASHVILLE—Sony Music Entertainment has sued a local music company, its owner, and Haggard Apparel for failing to purchase 200,000 cassette albums the defendants purportedly ordered for a Christmas promotion.

The cassette album, the complaint continues, would be made available to consumers under the title "Hagggar Apparel Company Christmas" and would be used by the garment manufacturer as a promotional item.

Included in compilation album were eight songs, by Steve & Eydie, Andy Williams, Julie Andrews, Robert Goulet, Tony Bennett, Johnny Mathis, Engelbert Humperdinck, and the Mormon Tabernacle Choir.

The complaint alleges that "no cassettes were ever purchased by the defendants" although "CBS was ready, willing, and able to supply" the sacred union number.

The suit asks for a judgment of \$62,000 against each defendant, plus attorney fees and expenses.

**NASHVILLE**—Billboard's 1992 Country Music Sourcebook is now available. The directory features listings such as country recording artists, managers, booking agents, record producers, publishing companies, concert promoters, venues, radio/television program suppliers, and radio stations. Country Music Sourcebook sells for \$40 and may be purchased by contacting the Lakewood, N.J., fulfillment center at 800-344-7119. For those outside the U.S., dial 908-363-4156.

The members of the band, formed in 1990, are Jeffrey Steele on bass and lead vocals, brothers Cary and Lurry Park on guitars, and Hugh Wright on drums. The members cut their teeth playing the Los Angeles club circuit. That's how the group came together initially. Steele says the group played a club date together and "found that the combination worked really well ... so we stayed together."

Steele's background includes vocal work for producer Pete Anderson on the Anderson-penned "Driftin' Man" number that was included on the album "A Town South Of Bakersfield, Vol. 2" (the album is noted as the second in a series of albums that helped launch Dwight Yoakam's career). As a songwriter, Steele has had several cuts, including "Where Fools Are Kings," which was recorded by Steve Wariner.

Cary and Larry Park are the sons of Ray Park, a noted bluegrass fiddler. A connection to Herb Pedersen (the Desert Rose band) that dates back to the Parks' father's band led to Pedersen singing background vocals on Boy Howdy's single debut. Cary has played guitar for Randy Meisner and Rick Roberts.

Wright has been drumming since he was 15 years old. His resumé includes performances with a number of acts, including John Lee Hooker, and styles that range from jazz to blues to country.

Boy Howdy's debut album, titled "Welcome To Howdywood," was produced by Chris Farren. A preview listen to the complete 10-song collection supports the positive speculation set forth by the debut single and video. In fact, the album

Together, the group's members deliver an enthusiastic and uninhibited blend of country and rock music. The country elements are aggressively audible, but cloaked in power-driven rock'n'roll. The couple of ballads showcase the band's versatility and add balance to the project as a whole.

In terms of image, Boy Howdy contributes to country's growing number of "young hunks." The video that accompanies the debut single serves as an entertaining introduction to the band and its music.

The day after the filming of the video, drummer Wright was seriously injured assisting at the scene of an automobile accident in Dallas. A statement of explanation appears at the end of the video along with a picture of Wright. The video is dedicated to "his heroic effort and speedy recovery."

Boy Howdy is managed Alan Hopper.

DERRIE HOLLEY



**BOY HOWDY:** Clockwise from top, Hugh Wright, Cary Park, Jeffrey Steele, Larry Park.

TITLE (Publisher – Licensing Org.) Sheet Music Disc

B. ACES (Cheryl Wheeler, ASCAP); Balthazar (ASCAP); N.

[illegible]

56 EVERY SECOND (Ozma, ASCAP/G-T, BMI)  
57 FALL (Glenwood, BMI, IM)  
58 FAMILIAR GROUND (Mack, IM, BMI, Sony Cross  
Nats, ASCAP, IM)  
59 FIVE F. CLOSER WORLD (Scotman, BMI, IM)  
60 FIVE FIVE NINE LOVE (Scotman, BMI, IM)  
61 GIVE AS A MAN, CAN BET (10, BMI, IM, BMI)  
62 I'M A MAN (ASCAP/Paramore/ASCAP, IM)  
63 THE HEART THAT YOU OWN (Coast West, BMI)  
64 HOME SWEET HOME (Conty, BMI, ASCAP/Sony Nat  
ASCAP, IM) (Rig Tyme, BMI/American Made, BMI)  
65 I'M A MAN (BMI, IM, BMI, BMI, Corp. of Amer  
BMI) CPM/IM, BMI  
66 NINETEEN NINETY (Bard, W-M, ASCAP)  
67 FIFTEEN NINETY (All Glenstones, Ym Wo, ASCAP)  
68 NINETEEN NINETY (ASCAP/Sony Nat, ASCAP/Webe Nat  
ASCAP, BMI)  
69 I FEEL LONELY (IM, Aard, ASCAP/Gottnweiss)  
70 NINETEEN NINETY (ASCAP/Webe, ASCAP/HQ/CP)  
71 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
72 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
73 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
74 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
75 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
76 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
77 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
78 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
79 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)  
80 I FEEL LONELY (ASCAP/Webe, ASCAP/HQ/CP)

[illegible][illegible][illegible]



FOR WEEK ENDING JULY 11, 1992

#### REFERENCING EXACT TIMES OF AIRPLAY WITH ARBITRON LISTENER DATA.

39	56	—	2	I STILL BELIEVE IN YOU T. BUCHAN (TV GILL J. BLAIR/VS)	★ VINCE GILL (V) MCA 54406
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○ Records moving up the chart with airplay gains this week. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

BROOKS & DUNN	14	17	14
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				SUBTOTALS	EXERCISES TO ANSWERS	ANSWERS
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Figure 10. Top 20 countries/area according to the increasing of the economic crisis.

NEW ON  
THE CHARTS

In this thickly populated genre of country music, Columbia Records has spotted another jewel. His name is Stacy Dean Campbell and his debut single, "Rosalee," debuted at No. 66 on the Hot Country Singles & Tracks chart last week. It moves to No. 61 on the current chart.

Campbell, 24, was raised in New Mexico, Texas, and Oklahoma. He grew up around music—his father was a quartet singer and his brother is a drummer and bass player. However, being on stage has not always been Campbell's greatest desire. Once, his dad had to spank him to make him get on stage to sing with his brother, Spencer, at a family reunion.

He credits Spencer with encouraging him to bring his voice and songwriting to Nashville (Campbell often sang around the house and Spencer always told him he had great pitch). After high school, Campbell spent two years attending Central State Univ. in Edmond, Okla., and performing with a band called the Nickels. The group played dance clubs.

During that period, he began developing his songwriting skills. At the same time, his brother was working into the Nashville studio and road musician network.

Through his brother's connections, Campbell's music fell into the hands of Judson Spence, who offered to produce some demos for him. Campbell gave up an opportunity to join the Oklahoma County Sheriff's Department and headed to Nashville to take Spence up on his offer.

A short time later, he officially made the move to Music City. The five-song demo tape resulting from the Spence sessions landed Campbell his first publishing deal at Tree Publishing in August 1990. Within a couple of months, Roy Wansch, president Sony Music/Nashville—home of Columbia and Epic Records—signed him to record for Columbia.

Listening to the album, one can easily visualize the elements that make up Campbell's likable style. He cites Marty Robbins, Buddy Holly, Hank Williams Sr., Johnny Cash, and the Everly Brothers as some of his influences.

Campbell co-wrote four cuts that serve as evidence of the lasting impression his mentors made. But small pieces of the sounds of yesterday illuminate throughout the entire album.

The culmination of the old and the new—Campbell's own fresh songwriting skills and sweet tenor vocals—has created a unique and commercially viable product. His James Dean good looks only further polish a package that already shines.

Brent Maher, who produced the Judds, produced Campbell's debut album, titled "Lonesome Wins Again." It is scheduled to hit the streets July 14.

Campbell is booked by Buddy Lee Attractions. He is managed by Allen Brown.

DEBBIE HOLLEY

## UK TOUR '92

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# TOP COUNTRY ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
**SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	6	<b>BILLY RAY CYRUS</b> MCA 9156709 (15 98 EQ 13 98)	*** No. 1 *** SOME GAVE ALL	1
2	2	42	<b>GARTH BROOKS</b> ▲ * LIBERTY 80300 (10 98 15 98)	ROPIN THE WIND	1
3	3	94	<b>GARTH BROOKS</b> ▲ * LIBERTY 80660 (9 98 13 98)	NO FENCES	1
4	4	13	<b>WYNNONNA</b> ▲ CURE 1024210 (10 98 15 98)	WYNNONNA	1
5	5	165	<b>GARTH BROOKS</b> ▲ * LIBERTY 80607 (9 98 13 98)	GARTH BROOKS 2	1
6	6	46	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 108079 (9 98 13 98)	BRAND NEW MAN	6
7	7	59	<b>ALAN JACKSON</b> ▲ ARISTA 10874 (9 98 13 98)	DON'T ROCK THE JUKEBOX	7
8	8	93	<b>LORRIE MORGAN</b> ▲ MCA 30370 (9 98 13 98)	SOMETHING IN RED	8
9	9	39	<b>REBA MCENTIRE</b> ▲ MCA 10400 (10 98 15 98)	FOR MY BROKEN HEART	9
10	10	107	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26389 (9 98 13 98)	IT'S ALL ABOUT TO CHANGE 2	10
11	11	46	<b>HAL KETCHUM</b> ▲ CURE 71400 (9 98 13 98)	PAST THE POINT OF RESCUE	6
12	12	52	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9 98 13 98)	TRISHA YEARWOOD 2	12
13	13	14	<b>DIAMOND RIO</b> ▲ ARISTA 8673 (9 98 13 98)	DIAMOND RIO	13
14	17	20	<b>JOHN ANDERSON</b> BNA 81022 (9 98 13 98)	SEMINOLE WIND	10
15	15	13	<b>AARON TIPPIN</b> MCA 81122 (9 98 13 98)	READ BETWEEN THE LINES 6	15
16	18	35	<b>SUZIE BOGUS</b> LIBERTY 80647 (9 98 13 98)	ACES	16
17	20	21	<b>MARK CHESNUTT</b> MCA 10030 (9 98 13 98)	LONGNECKS & SHORT STORIES	9
18	14	10	<b>GEORGE STRAIT</b> ▲ MCA 10562 (9 98 15 98)	HOLDING MY OWN 5	18
19	16	24	<b>SAWYER BROWN</b> CURE 93624 (9 98 13 98)	DIRT ROAD	12
20	26	33	<b>SMITH KERSHAW</b> MCA 915041 (9 98 13 98)	DON'T GO NEAR THE WATER	18
21	19	18	<b>DOUG STONE</b> ▲ EPIC 47357 (98 13 98)	I THOUGHT IT WAS YOU	12
22	22	68	<b>VINCE GILL</b> ▲ MCA 10141 (9 98 15 98)	POCKET FULL OF GOLD 5	22
23	23	26	<b>DWIGHT YOAKAM</b> ▲ REPRISE 3454/WARNER BROS. (9 98 13 98)	IF THERE WAS A WAY 7	23
24	24	6	<b>MICHELLE WRIGHT</b> ARISTA 10845 (9 98 13 98)	NOW & THEN	20
25	27	25	<b>TANYA TUCKER</b> ▲ LIBERTY 80560 (9 98 13 98)	WHAT DO I DO WITH ME	6
26	24	20	<b>HANK WILLIAMS, JR.</b> CURE 28406/CAPRICORN (9 98 15 98)	MAVERICK	7
27	28	117	<b>DOUG STONE</b> ▲ EPIC 45307 (98 13 98)	DOUG STONE	12
28	29	35	<b>BILLY DEAN</b> RCA 10678 (98 13 98)	BILLY DEAN	28
29	25	40	<b>COLLIN RAYE</b> ▲ EPIC 47460 (98 13 98)	ALL I CAN BE 7	29
30	40	33	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26047 (9 98 13 98)	COUNTRY CLUB 3	30
31	35	24	<b>JOE DIFFIE</b> EPIC 47470 (98 13 98)	REGULAR JOE	22
32	31	29	<b>MCBRIDE &amp; THE RIDE</b> MCA 10500 (9 98 13 98)	SACRED GROUND	27
33	34	40	<b>CLARK BLACK</b> ▲ MCA 10270 (9 98 13 98)	PUT YOURSELF IN MY SHOES 1	33
34	37	121	<b>ALAN JACKSON</b> ▲ ARISTA 10874 (9 98 13 98)	HERE IN THE REAL WORLD 4	34
35	39	39	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 46077 (98 13 98)	SHOOTING STRAIGHT IN THE DARK	11
36	30	58	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 46850 (98 13 98)	BACKROADS 3	36
37	32	62	<b>PAM TILLIS</b> ▲ ARISTA 10647 (9 98 13 98)	PUT YOURSELF IN MY PLACE	10
38	33	36	<b>ALABAMA</b> ▲ MCA 10400 (9 98 13 98)	GREATEST HITS VOL. 2	10
39	36	30	<b>TRACY LAWRENCE</b> ATLANTIC 82334 (9 98 13 98)	STICKS AND STONES	10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	38	<b>THE JUDDS</b> ▲ * CURE 81304 (9 98 13 98)	GREATEST HITS	1
41	41	34	<b>SHENANDOAH</b> MCA 66001 (9 98 13 98)	LONG TIME COMIN'	34
42	42	41	<b>REBA MCENTIRE</b> ▲ MCA 10010 (9 98 13 98)	RUMOR HAS IT	2
43	43	46	<b>GEORGE STRAIT</b> MCA 10007 (9 98 13 98)	TEN STRAIT HITS	7
44	54	58	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURE 77502 (15 98 15 98)	THE BEST OF HANK & HANK	44
45	44	44	<b>LITTLE TEXAS</b> WARNER BROS. 28402 (9 98 13 98)	FIRST TIME FOR EVERYTHING	19
46	46	42	<b>THE JUDDS</b> ▲ CURE 81010 (98 13 98)	GREATEST HITS VOL. II	7
47	45	48	<b>PATTY LOVELESS</b> MCA 10334 (9 98 13 98)	UP AGAINST MY HEART	27
48	49	50	<b>STEVE WARNER</b> ARISTA 10891 (9 98 13 98)	I AM READY	28
49	48	165	<b>CLINT BLACK</b> ▲ * MCA 9568 (9 98 13 98)	KILLIN' TIME	1
50	47	42	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82330 (9 98 13 98)	CONFEDERATE RAILROAD	36
51	53	53	<b>VINCE GILL</b> ▲ MCA 42321 (9 98 13 98)	WHEN I CALL YOUR NAME	2
52	56	55	<b>VINCE GILL</b> MCA 41330 (7 98 11 98)	I NEVER KNEW LONELY	51
53	50	45	<b>RODNEY CROWELL</b> COLUMBIA 47800 (98 13 98)	LIFE IS MESSY	30
54	52	64	<b>NADY TRAVIS</b> WARNER BROS. 24661 (9 98 13 98)	HIGH LONESOME 3	54
55	51	52	<b>SHENANDOAH</b> COLUMBIA 46000 (98 13 98)	GREATEST HITS	43
56	57	60	<b>MARK CHESNUTT</b> ▲ MCA 10030 (9 98 13 98)	TOO COLD AT HOME	12
57	55	54	<b>MARTINA MCBRIDE</b> MCA 46007 (9 98 13 98)	THE TIME HAS COME	54
58	68	71	<b>NEAL MCINTY</b> ATLANTIC 82364 (9 98 13 98)	WHERE FOREVER BEGINS	58
59	60	57	<b>DOLLY PARTON</b> ▲ COLUMBIA 44482 (98 13 98)	EAGLE WHEN SHE FLEES 1	59
60	65	63	<b>DEAN KEITH</b> ▲ LIBERTY 80306 (7 98 11 98)	THE BEST 7	60
61	62	56	<b>SEAN WHITLEY</b> ▲ MCA 52277 (9 98 13 98)	GREATEST HITS	50
62	58	61	<b>REBA MCENTIRE</b> ▲ MCA 9034 (9 98 13 98)	REBA LIVE 2	62
63	74	69	<b>PATSY CLINE</b> HOLLYWOOD RECORDS 40274 (14 98 13 98)	AT HER BEST	63
64	59	54	<b>MARTY STUART</b> MCA 10204 (9 98 13 98)	TEMPTED	20
65	51	62	<b>BILLY DEAN</b> RCA 10678 (98 13 98)	YOUNG MAN	12
66	67	68	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MCA 93744 (9 98 13 98)	PICKIN' ON NASHVILLE 2	66
67	70	70	<b>DOLLY PARTON</b> COLUMBIA 44484 (98 13 98)	WHITE LIMOZEEN 3	67
68	63	63	<b>RESTLESS HEART</b> RCA 81041 (9 98 13 98)	THE BEST OF RESTLESS HEART	25
69	64	64	<b>KATHY MATTEA</b> ▲ MCA 84230 (9 98 13 98)	A COLLECTION OF HITS 8	69
70	66	67	<b>CHRIS LEDOUX</b> LIBERTY 80491 (9 98 13 98)	WESTERN UNDERGROUND	36
71	RE-ENTRY	109	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 45167 (98 13 98)	SIMPLE MAN 2	71
72	RE-ENTRY	65	<b>PATTY LOVELESS</b> MCA 10334 (9 98 13 98)	ON DOWN THE LINE	12
73	72	—	<b>VARIOUS ARTISTS</b> * TEL SCOP (7 98 12 98)	TODAY'S BEST COUNTRY	70
74	71	74	<b>JOHN ANDERSON</b> ▲ MCA 81022 (9 98 13 98)	PASS IT ON DOWN 3	74
75	RE-ENTRY	134	<b>SHENANDOAH</b> ▲ CURE 44850 (9 98 13 98)	THE ROAD NOT TAKEN 6	75

Albums with the greatest sales gains this week. \* Recording Industry Association of America (RIAA) certification for sales of 1 million units, with multiplication factors indicated by a number following the symbol. Most albums are reissues and CD. \* Asterisk indicates vinyl/unavailable. Most are projected from wholesale prices. © 1992, Billboard/SP Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
**SoundScan**  
FOR WEEK ENDING JULY 11, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WEEKS ON CHART
1	1	<b>PATSY CLINE</b> ▲ * MCA 12 (9 98 13 98)	Greatest Hits	30
2	4	<b>PATSY CLINE</b> COLUMBIA 40000 (7 98 15 98)	20 GOLD HITS	31
3	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 36770 (98 13 98)	A DECADE OF HITS	60
4	5	<b>GEORGE JONES</b> ▲ EPIC 40776 (98 13 98)	SUPER HITS	46
5	9	<b>VINCE GILL</b> MCA 9814 (4 98 15 98)	BEST OF VINCE GILL	41
6	6	<b>ALABAMA</b> ▲ * RCA 693 (9 98 13 98)	ROLL ON	55
7	3	<b>GEORGE STRAIT</b> ▲ MCA 42007 (9 98 13 98)	GREATEST HITS VOL. 2	60
8	11	<b>REBA MCENTIRE</b> ▲ MCA 6234 (4 98 15 98)	SWEET SIXTEEN	53
9	13	<b>THE JUDDS</b> ▲ CURE 9516 (98 13 98)	HEARTLAND	60
10	16	<b>REBA MCENTIRE</b> ▲ MCA 4234 (4 98 15 98)	REBA	40
11	6	<b>RANDY TRAVIS</b> ▲ * WARNER BROS. 25548 (9 98 13 98)	ALWAYS & FOREVER	50
12	12	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 46000 (98 13 98)	WILD EYED DREAM	29
13	17	<b>RAY STEVENS</b> MCA 9100 (4 98 15 98)	GREATEST HITS	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WEEKS ON CHART
14	25	<b>RAY STEVENS</b> CURE 77327 (15 98 15 98)	HIS ALL-TIME GREATEST COMIC HITS	31
15	10	<b>ALABAMA</b> ▲ * MCA 7120 (9 98 13 98)	GREATEST HITS	59
16	7	<b>HANK WILLIAMS, JR.</b> ▲ * CURE 62130/WARNER BROS. (9 98 13 98)	GREATEST HITS	50
17	21	<b>DOLLY PARTON</b> ▲ MCA 4427 (9 98 11 98)	GREATEST HITS	45
18	24	<b>THE JUDDS</b> MCA 2274 (9 98 13 98)	COLLECTOR'S SERIES	58
19	14	<b>ANNE MURRAY</b> ▲ * LIBERTY 400547 (9 98 13 98)	GREATEST HITS	60
20	—	<b>ALABAMA</b> ▲ * MCA 4235 (9 98 11 98)	MOUNTAIN MUSIC	38
21	23	<b>GEORGE STRAIT</b> ▲ MCA 4007 (9 98 13 98)	OCEAN FRONT PROPERTY	47
22	20	<b>PATTY LOVELESS</b> ▲ MCA 42232 (4 98 15 98)	HONKY TONK ANGEL	38
23	15	<b>DWIGHT YOAKAM</b> REPRISE 25088/WARNER BROS. (9 98 13 98)	JUST LOOKIN' FOR A HIT	21
24	—	<b>THE JUDDS</b> ▲ CURE 9333 (98 13 98)	WHY NOT ME	41
25	19	<b>KENNY ROGERS</b> ▲ LIBERTY 81130 (98 13 98)	TWENTY GREATEST HITS	56

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/SP Communications, and SoundScan, Inc.

TRACY LAWRENCE

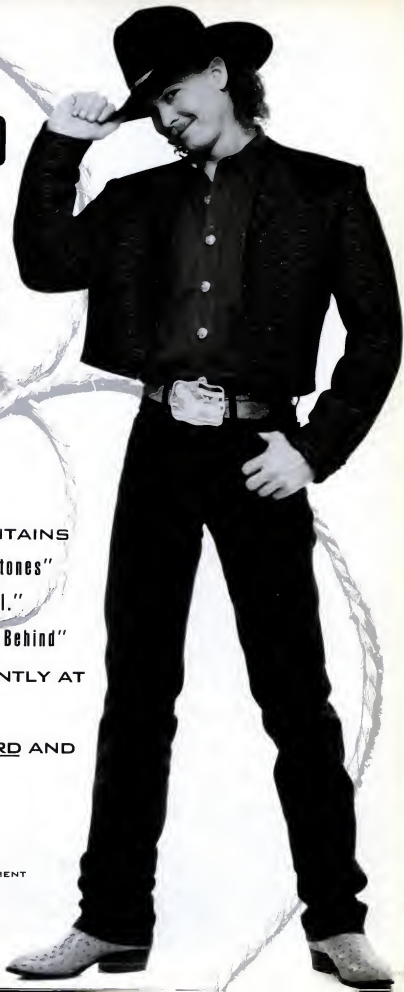
URNS  
STICKS AND  
STONES (02020)  
INTO GOLD.

HIS GOLD  
DEBUT ALBUM CONTAINS  
THE #1 HITS "Sticks And Stones"  
AND "Today's Lonely Fool."  
PLUS HIS SINGLE "Runnin' Behind"  
THAT'S CURRENTLY AT  
23 IN R&R,  
27 IN BILLBOARD AND  
25 IN GAVIN.

PRODUCED BY JAMES STROUD  
MUSIC MATTERS MANAGEMENT



ON ATLANTIC...  
CASSETTES AND COMPACT DISCS.  
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## Top Gospel Albums

WEEK	THIS WEEK	LAST WEEK	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.	TITLE
1	1	17	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 4874/ATLANTIC	11 weeks at No. 1	MY MIND IS MADE UP
2	2	39	MISSISSIPPI MASS CHOIR MALACO 8008		GOD GETS THE GLORY
3	7	37	SHIRLEY CAESAR WORD 4874/ATLANTIC		HE'S WORKING IT OUT FOR YOU
4	4	27	REV. JAMES MOORE MALACO 8009		LIVE IN DETROIT
5	6	12	THOMAS WHITFIELD Benson 2941		ALIVE & SATISFIED
6	5	27	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SABO 14034/MALACO		I'M GLAD ABOUT IT
7	7	7	WEST ANGELS C.O.G.I.C. SPARCOW 1317		SAINTS IN PRAISE VOL. III
8	7	7	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR Benson 8195/ATLANTIC		FOCUS ON GLORY
9	8	4	L.A. MASS CHOIR LIGHT 7989/3/SPECTRA		COME AS YOU ARE
10	11	65	NEW LIFE COMMUNITY CHOIR FEATURING JON P. KEE PRAISE 1251		WASH ME
11	18	8	THE RICHARD SMALLWOOD SINGERS SPARCOW 1253		TESTIMONY
12	15	18	NICHOLAS LIGHT 7989/3/SPECTRA		BACK TO BASICS
13	12	51	SHUN PACE RHODES SABO 14037/MALACO		HE LIVES
14	37		DOROTHY NORWOOD/H.C. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4430		LIVE
15	51		REBE & CECE WINANS SPARCOW 1251		DIFFERENT LIFESTYLES
16	17	5	THE NEW YORK RESTORATION CHOIR SABO 14111/MALACO		THANK YOU JESUS
17	14	7	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 5510		THE COUNTRY BOY GOES HOME
18	33	47	YOLANDA ADAMS THURST 79013/3/SPECTRA		THROUGH THE STORM
19	26	11	DONNIE HARKER/NEW JERSEY MASS CHOIR SABO 14111/MALACO		HOPE OF THE WORLD
20	29	25	V.L.P. MASS & ARTS SEMINAR MASS CHOIR THURST 79013/3/SPECTRA		VICTORY IN PRAISE
21	43		REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS WORD 71239/MALACO		HOPE OF THE WORLD
22	37	17	ADONAI P. PRAYZE TM 1003		TIME IS RUNNING OUT
23	11	31	JON P. KEE THURST 79013/3/SPECTRA		CHURCHIN' WITH THE TYSOOT ARTISTS
24	31	47	MELBY BARNES WORD 4874/ATLANTIC		LOOK A LITTLE CLOSER
25	23	5	REV. LAWRENCE THOMSON & THE MUSIC MASS CHOIR NEW HORIZ 20014		NEVER LET GO OF HIS HAND
26	37	17	WILLIE BANKS MALACO 4440		THE LEGEND LIVES ON
27	11	23	RON WINANS, FAMILY & FRIENDS CHOIR SABO 14034/MALACO		FAMILY AND FRIENDS CHOIR VOL. 3
28	24	31	THE EVERADEYS GREAT 401 4790P		A MESSAGE FOR YOU
29	26	27	VARIOUS ARTISTS CD 8330/ATLANTIC		A TRIBUTE TO JAMES CLEVELAND VOL. 1
30	11	41	AL GREEN WORD 4880/ATLANTIC		LOVE IS REALITY
32	NEW		REV. E. DAVIS, JR./JWILLINGHAM MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10182		HE'S PREPARING ME
33	37	3	CARNELL MURRELL & THE NEW JERSEY COMMUNITY CHOIR SABO 14034/MALACO		I DEDICATE MY LIFE
34	46	14	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO LAF 74017		LIVE & BLESSED
35	32	13	ALBERTINA WALKER Benson 8522/ATLANTIC		LIVE
36	30	51	THE WILLIAMS BROTHERS BLACKBOARD 22330/3/1/S/3/SPECTRA		THIS IS YOUR NIGHT
37	34	37	CHICAGO MASS CHOIR LIGHT 7507/3/SPECTRA		CALL HIM UP
38	39	33	COMMISSIONED Benson 2900		NUMBER 7
39	33	11	WAR ON SIN LIGHT 7507/3/SPECTRA		THIS IS GOSPEL
40	40	3	TWINKIE CLARK-TERRELL GIDE 3001/3/SPECTRA		COMIN' HOME

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## Artists &amp; Music



by Lisa Collins

THE RECENT DEATH of Thomas Whitfield comes as a major blow to the gospel music community. His loss immediately cast a somber cloud over opening ceremonies at the Edwin Hawkins Music & Arts Seminar, June 22-27 in Oakland, Calif.

Throughout the gospel community, there were tributes to Whitfield, mostly from gospel announcers, many of whom dedicated their broadcasts to his memory. A favorite choice of the announcers was his most recent release, the ironically titled "Alive & Satisfied."

In Detroit, they took time out to remember Whitfield at the McDonald's Gospelfest, June 28 at Chene Park Music Theater. Among those who participated were Bobby Jones & New Life, the Rev. Milton Brunson, the Thompson Community Singers, the Winans, and Vanessa Bell Armstrong. Whitfield had recently produced four cuts off Armstrong's upcoming project for Jive Records. (Armstrong is reportedly urging Jive to "rush-release those cuts.")

A powerhouse producer, he was known for his flair for mixing different genres, bringing gospel into contemporary styles and settings. They called him "The Maestro," a nickname he earned from work he'd done with artists including Aretha Franklin, Shirley Caesar, Edwin Hawkins, Douglas Miller, and the late Rev. James Cleveland.

Whitefield earned two Grammy nominations for his production of the Whitfield Company, friends say he was happiest about the artists whose careers he had inspired. Among them: Commissioned's Fred Hammond, Rudolph Stansfield, Vassal Benford, and Yolanda Adams.

"He was the thrust that really pushed me off," says Adams, whose "Through The Storm" was top-10 gospel hit. "He had this knack for finding that last little take in you." Whitfield produced Adams' debut, "Just As I Am," in 1988.

Before his death, Whitfield had taken part in Warner's star-studded "Handle's Messiah" project and was in negotiations for a role in Paramount Pictures' "Leap Of Faith," starring Steve Martin as an evangelist traveling with his choir. Does Whitfield's death mark the end of an era?

Certainly Whitfield was at the top of the list, one of a handful of great producers in a genre where there have been all too few. Even more, he was one of an even smaller handful of artists allowed to produce his own material.

But perhaps the most wonderful thing was that Thomas Whitfield could have chosen to produce anything. He chose gospel.

ELSEWHERE, the Rev. Timothy Wright recently teamed with the Chicago Interdenominational Choir for his latest release, "I'm Glad About It." Within weeks, it became one of the top 10 gospel releases in the country. And what's the Rev. Wright so glad about? "Glad about Jesus!" he says. "And I want to share that with people."

Wright, who has had three hit records at the same time on the gospel charts, is currently enjoying a hard-rock version of one of his biggest hits, "Who's On The Lord's Side," now being played in concert by Petra.

Wright is known for his versatility, both in recording and producing. It's hard to tie him down to a single style. In fact, he not only works regularly with his own Timothy Wright Concert Choir, he actively looks for different cities and artists to broaden his music and interpretations. Consequently, the Brooklyn, N.Y.-based pastor is also becoming a much-in-demand producer as well.

Master Producer Thomas Whitfield, 38, Dies  
Among The Pioneers Of Contemporary Gospel Music

■ BY LISA COLLINS

LOS ANGELES—Thomas Whitfield, one of the pioneers of contemporary gospel music, who was nicknamed both "the master producer of gospel" and "the maestro," died of a heart attack June 21 in Detroit. He was 38.

Whitfield became one of the gospel industry's most sought-after producers in the early '80s after producing Vanessa Bell Armstrong's first two albums—"Peace Be Still" and "The Chosen." In 1984, he received his first Grammy nomination for his adaptation of the Rev. James Cleveland's famed "Peace Be Still." So popular was the piece that Rev. Cleveland later adopted Whitfield's version, saying that Thomas and Vanessa Bell Armstrong had understood what he had been trying to say 20 years earlier, "says gospel historian Deborah Smith-Barney." He was indeed ahead of his time.

Whitfield was a key component of Detroit's burgeoning gospel community in the '80s. His contemporaries in that community included the Winans, the Clark Sisters, Armstrong, and Commissioned. He served as producer, arranger, and/or composer on projects by several prominent artists, including Shirley Caesar, Edwin Hawkins, Yolanda Adams, Douglas

Miller, Keith Pringle, the Rev. Cleveland, and Aretha Franklin. In 1987, he served as musical arranger on Franklin's Artists Reunited "One Lord, One Faith, One Baptism."

Early on, he became known for his work as a choral arranger, and what many in gospel called "his fabulous keyboardship." Whitfield began playing organ at Nazarene Baptist Church in his native Detroit at the age of 10. He landed his first recording contract with Six Records, while still a teen. (An album made for Star was never released.)

## GRAMMY NOMINATIONS

As a gospel recording artist, Whitfield made numerous memorable albums, receiving Grammy nominations in 1980 for "And They Sang A Hymn" on Detroit's Sound Of Gospel label and in 1990 for "My Faith" on Benson, his personal label.

His current album, titled "Alive & Satisfied," was released by Benson in February. According to Brian Spears, who managed Whitfield for the last eight years, "The title came up in the studio. We were doing some overbars. It was supposed to be a live album recorded in Detroit, but the cost of moving the choir was so prohibitive that we convinced the record company we could create a live setting in a studio environment. So

Thomas decided that whatever we name this album, the word 'alive' had to be in it. Then came up with 'and satisfied' because we are satisfied in the spirit of the Lord."

Spears predicts that "Alive & Satisfied" will be "the most successful album that he's done." Currently at No. 5 on Billboard's Top Gospel Albums chart, it is Benson's most successful release since the label's re-entry into black gospel. Already, it has outsold Whitfield's last album ("My Faith"), and has the potential of surpassing "Hallelujah Anyhow," a Sounds Of Gospel release that is his biggest seller to date.

Whitfield is survived by his mother, Jacqueline, three brothers, and his fiancée, Gwendolyn Morton—a featured soloist with Whitfield's choir. He and Morton were to have been married Oct. 8.

"I really can't say what his biggest contribution was, except that he didn't compromise his music," says younger brother Brian Whitfield, with whom the star had recorded a duet on the "My Faith" album. "He loved the thought of crossing over and having secular sales, but he did not want to compromise and leave the name of Jesus off. There's a song on his album, 'In Case You Forgot (His Name Is Jesus).'"

## In Memory Of Thomas Whitfield,

1951-1992



## Top Contemporary Christian.

Compiled from a national sample of retail store and one-stop sales reports.					
THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK	TITLE
★ ★ No. 1 ★ ★					
1	4	67	AMY GRANT ▲	WORLD 650P	25 weeks at No. 1 HEART IN MOTION
2	1	33	CARMAN	RENEW 280P	ADDICTED TO JESUS
3	7	77	STEVEN CURTIS CHAPMAN	FRONTLINE 125P	FOR THE SAKE OF THE CALL
4	6	7	JOHN GIBSON	FRONTLINE 938P	FOREVER FRIENDS
5	2	89	MICHAEL W. SMITH ○	REUNION 063P/WORD	GO WEST YOUNG MAN
6	3	57	MICHAEL ENGLISH	WINDY HILLS 113P/PAWEEB 100L	MICHAEL ENGLISH
7	5	27	PETRA	WIND 468P/EPIC	UNSEEN POWER
8	15	3	RON MULLINS	REUNION 007P/WORD	THE WORLD AS BEST I REMEMBER VOL. 2
9	15	31	KATHY TROCCOLI	REUNION 072P/WORD	PURE ATTRACTION
10	13	31	FIRST CALL	DISCOVERY 625P/WORD	HUMAN SONG
11	17	51	KEKE & CECE WINANS	★	DIFFERENT LIFESTYLES
12	16	81	SANDI PATTI	WIND 468P/EPIC	ANOTHER TIME ANOTHER PLACE
13	15	15	RAY BOLTZ	DAKOTA 204P/REACT	MOMENTS FOR THE HEART
14	5	6	MARGARET BECKER	SPARKSON 135P	STEPS OF FAITH
15	5	57	SUSAN ASHTON	SPARKSON 125P	WAKENED BY THE WIND
16	13	31	TWILA PARIS	STARKSON 82P	SANCTUARY
17	51	31	RON MULLINS	REUNION 006P/WORD	THE WORLD AS BEST I REMEMBER
18	17	81	D.C. TALK	POWERPOINT 262P/RENEW	NU THANG
19	25	5	GEORF MOORE	FOREFRONT 513P/RENEW	A FRIEND LIKE YOU
20	20	51	AMY GRANT ▲	WINDY HILLS 113P/PAWEEB 100L	THE COLLECTION
21	NEW	DINO	RENEW 201P	★	SOMEWHERE IN TIME
22	NEW	ACAPPELLA	WIND 527P/EPIC	★	ACAPPELLA AMERICA
23	16	5	THE ALLIES	DISCOVERY 422P/WORD	MAN WITH A MISSION
24	24	135	CARMAN	★	REUNION 218P
25	5	5	VARIOUS ARTISTS	SPARKSON 135P	CORAM DEO
26	25	5	WEST ANGLES C.O.G.I.C.	REUNION 131P	SAINTS IN PRAISE VOL. III
27	NEW	NOVELLA	STARKSON 82P	★	A LIQUID HEART
28	17	15	LISA BEVILL	WIND 221P/SPARKSON	MY FREEDOM
29	31	1	AL DENSON	RENEW 201P	THE EXTRA MILE
30	25	25	ACAPPELLA	WIND 527P/EPIC	WE HAVE SEEN HIS GLORY
31	NEW	BROOKLYN TABERNACLE SINGERS	WIND 412P	★	ONLY TO HIM
32	13	13	CINDY MORGAN	WIND 938P	REAL LIFE
33	30	30	GLEN CAMPBELL	NEW HORIZON 211P/SPECTRA	SHOW ME YOUR WAY
34	31	11	STEVE GREEN	SPARKSON 131P	HIDE EM IN YOUR HEART VOL. 2
35	15	15	MAGGALLAN	WITNESS 908P/FRONTLINE	BIG BANG
36	18	18	DALLAS HOLM	RENEW 283P	CHAIN OF GRACE
37	103	103	PETRA	WIND 468P/EPIC	BEYOND BELIEF
38	37	37	SANDI PATTI	WIND 473P/EPIC	THE FINEST MOMENTS
39	5	5	RHYTHM & NEWS	WIND 778P/WORD	WORD 2 Y'ALL
40	34	34	ALCO	RENEW 262P	ACAPPELLA PROJECT

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a number following the symbol. All albums available on cassette and CD. \*Material indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

Combining the strengths, producing and singing talents of Keith Kacmar with today's top all vocal groups Acappella and the favorite songs of our country and our heritage, Acappella America goes well beyond the term "panoramic album."

Circle 1 on Reader Service Card

Produced by Keith Kacmar

Acappella Is The Difference



by Bob Darden



**GRAMMY-WINNING** producer/arranger/songwriter/recording artist Michael Omatian can never settle into one thing for long. The first producer to have No. 1 hits in the '70s, '80s, and '90s, Omatian has bad—and continues to have—his fingers in a lot of pies. From Steely Dan to Donna Summer to Rod Stewart to Amy Grant—not to mention his own solo career—Omatian has achieved almost legendary status among his peers for his willingness to work with a wide variety of artists.

About the only thing he's not doing much of anymore is touring with a live band. "It's funny, but early on in your career, you map out some plans for the future," he says. "Then you have children and everything changes. I really want to be a parent to my two teenagers. You don't want to be gone too much."

I tend to get called a lot anyway because I can do a couple of things. But I'm discovering that I'm latching on more and more to someone who appeals to me as an artist, rather than from a commercial standpoint. In the meantime, I'm not interested in rehearsing a new band or touring for awhile, especially if it means showing up in Sweden on July 15 for a rehearsal, then a couple weeks later somewhere else, and so on."

In fact, at the moment, Omatian says he's more inclined to work with contemporary Christian artists. His latest two ventures into that genre—Amy Grant and First Call's wonderful "Human Song"—are two of his best.

"But I don't necessarily want to produce artists who only want to sing to the church," he says. "Those are two separate venues. Artists who are called to minister to the church operate under a tremendous number of parameters musically and lyrically. I prefer to let the artist's natural personality shine through that music."

Omatian says he's writing more now than in the past, partly because he's writing with the artists he produces. "This new emphasis on writing is born out of the fact that there's a tremendous trend again toward musicality," he says. "I'm getting a lot of calls from people, including young artists, who are into a more musical fashion, instead of music that's fashionable and trendy. It was doing a call-in talk show this morning and the listeners were saying, 'I'm doing to buy something that's music!'"

Music is one thing Omatian has always had plenty of. Word Records recently rereleased on CD two long-out-of-print classic solo albums he put out nearly 20 years ago, "Adam Again" and "White Horse." There's also a lot of pressure on Word to rerelease on CD the two pivotal Imperials albums he produced in the early '80s, "Priority" and "One More Song For You."

In the meantime, Omatian's dance ticket remains full. In addition to the First Call release, he has either recently finished or recently begun projects for newcomer Raymonte Carter, new Warner Bros. artist Karli Howell, a new Deniece Williams project (along with David Foster and George Duke), and works by Jasmine Guy, Amy Grant, and Gary Chapman.

"Right now I'm sitting back in the essence of playing—no more computers. It's time to revive that. 'So, I guess I'm my usual manic self. And amid all of that I'm working with my son Christopher, who has turned into quite a drummer. We're going to go into the studio with his four-piece band, called Conviction."

"Then this summer I'm going back in with Amy Grant and we're starting all over again."



by Is Horowitz



**BACK IN ACTION:** Virgin Classics, now a member of the EMI Classics family, returns to U.S. retailers in September under Angel auspices with a catalog pruned somewhat to reflect current market conditions.

Some 200 Virgin titles had been released here prior to the label's recent takeover. Most are expected to surface in the pruning analysis, says Angel VP of sales Gil Hetherwick.

Virgin Classics will retain label identity under the EMI Classics umbrella. However, all inventory will be stickered with numbers compatible with EMI's worldwide standard, a process currently under way.

There are still more than 130 titles in Virgin's pool of unreleased material. These too will be screened for suitability in the domestic market, says Hetherwick. He notes special interest in Virgin's recordings of English music, as well as early music under its Veritas imprint.

Meanwhile, EMI's opera program continues at a brisk pace, reports Angel VP of A&R Tony Caronia. Britain's "Peter Grimes" was recorded last month with the Covent Garden forces directed by Bernard Haitink. Another Rolfe Johnson, Felicity Lott, and Thomas Allen are starred.

An English version of Tchaikovsky's "Eugene Onegin" will be recorded this July by Charles Mackerras and the Welsh National Orchestra, with Thomas Hampson, Kiri Te Kanawa, and Neil Rosenshine in leading roles.

In August, Roger Norrington will direct the Lon-

don Classical Players and a cast headed by baritone Andreas Schmidt in Mozart's "Don Giovanni." That same month will see an EMI recording of Rossini's "Barber of Seville" mounted in Florence with Hampson, Susanne Mentzer, and Samuel Ramey heading the cast.

And in the can awaiting full release, notes Caronia, are new EMI recordings of Saint-Saens' "Samson et Dalila" led by Myung Whun Chung, and Berg's "Lulu" conducted by Hatinik.

**CULTURAL SIX-PACK:** Kultur Video has released six videotapes holding the 1975 series of lectures Leonard Bernstein gave at Harvard Univ. probing the origins and development of music. Filmed and originally telecast under the rubric "The Unanswered Question," the tapes include performances by Bernstein and both the Boston Symphony and the Vienna Philharmonic.

The release is the first installment in a 16-video licensing deal between Kultur and Video Music Education, a firm operated by the Bernstein estate.

Upcoming are two documentaries, and eight full-length concerts with Bernstein conducting such orchestras as the New York Philharmonic, Israel Philharmonic, London Symphony, and Orchestre National de France, says Ron Davis, Kultur managing director. The performances date from the late '70s and early '80s.

**PASSING NOTES:** Bridge Records, which has just released an ode to Mahler's orchestration of Beethoven's Ninth Symphony, takes on another novelty this week when it records a Taneyev arrangement of Tchaikovsky's "Romeo and Juliet Overture" that includes parts for soprano and tenor.

Peter Taboria, who has been signed to an "extended" Bridge contract, conducts the Moscow Radio and Television Orchestra. Sessions will also include a taping of

(Continued on page 36)





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## Konowitch, Shore Leaving; MJ's 'Jam' Jells Via Human Touch

**MOVING ON:** Abbey Konowich, MTV's senior VP of music and talent, is switching jobs and coasts. Starting in mid-July, he will be working at Maverick Records. "I have a label," in Angeles, California, he says, "yet on no contract position. Konowich had been at MTV for more than four years, originally in talent relations and more recently in talent management. Also departing the channel is VJ **Pauly Shore**, who is dedicating more time to his other ventures now that "Enigma Man" has proven to be a success. "I'm not sure there will no longer host a daily show. Shore will appear on the channel from time to time, an MTV spokesperson at times, and on the cover of the new issue of Rolling Stone, which features an interview with Shore, an MTV rep says there's no way Shore would leave the channel, given his popularity and the success of his hit hit song, whereas Shore indicated that might not be the case. It will be interesting to see whether Shore can command the attention of MTV's audience, given the fact that of the MTV generation, he has

**JAMM** WITH MICHAEL: "Jan," the fourth video from Michael Jackson's "Dangerous" album, is easily the best of the quartet. There's no real story, but it's got some of the most wild, crazy angles, and great lighting. The loosely tied tale deals with different ways to "jam," whether it be via music or basketball. And who jams better than Michael? Well, Michael. Michael Jackson? No one, which is quite obvious by watching him stuff the ball here. Propaganda director David Kelley's got some tricks up his sleeve, and he still manages to retain an urban street feel, so look for this one to have a long life at some urban outlets that might have turned away from the pop rap rap by Heavy D. In the middle, as well as an appearance by Kris Kross, will only increase the appeal. The video is a little more than 10 minutes, but it's a damn good work is because Jackson looks warm, relaxed, confident, and, well quite frankly, human. That wasn't the case in "Remember the Time." In "The Closet," where he nar-

essentially cajoled with Naomi Campbell. "Black Or White" is in a league of its own because of the immediate controversy that surrounded it. Jackson, who is clearly in his element, is the only one to have the spoof the final few censored minutes of "Black Or White" in the first few seconds of an addendum to "Jam." The song ends, followed by a quick edit to Jackson dancing alone—there's just enough time to think "Oh no, not again," before he's joined by Jordan for a fun, 90-second dance lesson where he tries to teach the basketball player to moonwalk. Let's just say Jackson plays basketball better than Jordan dances, which isn't saying much. Watching Jordan try to mimic Jackson's moves is a delight, made more so by the obvious good-spirited glee the pair exhibit.

**A**ND NOW TURNING to the opposite end of the spectrum: Also available from Epic this week and made for an absolute smidgen of the cost of MJ's clip is the new Infectious Grooves video, "You Lie ...

And Yo Breath Stank." The animated video was directed by Spellbound's Bill Stobaugh, with assistance from animator Tom Holleran, and Wes Archer, of "The Simpsons" fame. The black-and-white animation doesn't veer far

dition of directors Rob Lindsay ("Familiar Ground," Michael White) and Chris Rogers ("Houses In The Field," John Gorka). Both will work under the watchful eye of Cole, who, like Rogers, lives in Nashville. Lindsay will remain based in Los Angeles.



by Melinda Newman

from the stick-figure kind, but tells a compelling and amusing story.

While many managers and labels think a big budget is the way to get an instant MTV ad, that's not the thinking of **Cliff Burnstein**, Infectious Grooves' manager. While Burnstein has certainly proven capable of going with bigger budgets for other clients such as **Def Leppard**, this time he thought differently. "Previously, Infectious Grooves has only been played on 'Headbangers Ball,' but we desperately wanted to get the clip on regular rotation," he says. "So there was no temptation to go spending big bucks because it doesn't always work that way—the more you spend the better the video. It's more a matter of going with the best idea; sometimes that costs a lot, sometimes that costs very little."

**MUSIC CITY NEWS:** Flash-frame Films has expanded its country division by adding two directors. The New York-based production company struck Nashville gold when it combined director Jack Cole with such country artists as Reba McEntire, Travis Tritt, and K.T. Oslin. Now it's seeing if it can ignite even more flames with the ad-

**FIRST-TIMERS:** Miramax, the Seattle-based label that *doesn't* concentrate on the grungy "Seattle sound," has released its first-ever video single, for rock trio Symon & Asher, called "Let's Live Forever." Miramax has done exceedingly well with longrun music videos, many of which utilize space ambient footage on its adult alternative acts such as Tangerine Dream, Pete Dinklage, and Paul Speer. However, Symon & Asher marks the first act the label has bad signed that stood a chance at broadcast play, hence the clip.

**T**HIS WEEK'S COVERAGE is certainly MTV-heavy, but why stop now. MTV held a luncheon with representatives of some of its international outlets recently and it was fascinating to see how each area puts its own unique spin on the channel, while keeping the overall MTV theme intact. It's staggering to think that MTV is now in 201 million homes worldwide. The biggest international focus was on Japan, where MTV has been on the air for close to a year there—as well as to remain on the air in Scandinavian countries. The contract with Scandinavian carriers, who are balking at having to pay for the channel, expired June 30. Negotiations with potential Japanese partners, as well as with the Scandinavians, are onfringe.

## New Titles, Faces At Reorganized MTV

BY MELINDA NEWMAN

**NEW YORK**—MTV has reorganized its music programming, promotions, and talent teams and has brought in some new players.

Andy Schuen, who joined MTV as VP of promotion in April, has been promoted to senior VP of music programming and promotion. Schuen was previously PD at Los Angeles' KROQ. He will coordinate the channel's overall music strategy with John Cannelli, who has been promoted from VP of music and talent to senior VP of talent and artist relations.

In other changes, Matt Farber, former VP of music programming, is now VP of programming/new business, and will focus on the network's 1993 expansion into three channels, as well as international development. In a long-rumored move, Motown VP of artist development Traci Jordan is joining MTV as VP of music and talent July 15. She will be working with Rick Krim, who holds the same title. Departing the channel is Abbey Konowitch, senior VP of music and talent, who is headed for Maverick Records in an undisclosed capacity. His talent-development duties will be distributed to existing staffers.

Schyon will oversee the channel's

music programming department as well as the contest and promotion group. This marks the first time these sections have fallen under one domain. "We thought bringing Andy in was an opportunity to incorporate music, packaging of weekend stunts, contests, and promotions—the things that really matter—under one guy," says Judy McGrath,



SCHUON	CANNELLI
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**MTV's** senior VP/creative director.

"This job is similar to a PD job in that it enables us to develop the music as a framework and bring in other things, like on-air talent and contests, to deliver the image," Schuon says. "Nothing is too early to say what changes he will make, Schuon says he does not expect the channel to look 'radically different. It's still going to be MTV."

For McGrath's part, she says, "Andy will be at the helm trying to figure out where we'll be down the line. I'd like to see us playing more music and relying more on music programming to carry the day."

That should please labels that have grouched about the amount of nonmusic programming on the channel; however, McGrath stops short of saying there will be fewer non-music-oriented shows on the channel. "But I can tell you there won't be more," she says. "The stuff that we've done that's nonmusic, such as 'The Real World,' has been

very popular." No new nonmusic programs are scheduled to premiere before the end of the year.

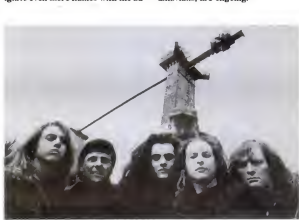
Schuch assumes many of the duties previously held by Farber, who will shift his focus from day-to-day planning to the future, although he will still work with the core programming unit. "We've sort of done all the legwork for the new opportunity for the two new channels and Japan and Sara Levinson [MTV executive VP] has been looking for someone in programming to further this," McGrath says. "This is a unique opportunity for Matt to take a giant step forward."

MTV has yet to announce what the formats for the two new channels will be, although speculation has been that one will be R&B-oriented. One of the three channels will remain broad-based, so that cable operators that cannot carry all three will still have a mainstream music video channel (Billboard, Aug. 10, 1991).

A test of the split channels will begin in January on some California cable systems, McGrath says. "We're still negotiating where they'll be and I'm not at liberty to say much else, but we're going to try to test a couple of ideas and see what people take to."

Internationally, Farber will concentrate on developing new business and working with Tom Hunter, who coordinates the channel's global effort from the U.S.

Although Cannelli has a new title, his duties remain basically the same as when he was promoted in April to VP of music and talent. He will continue to serve as the channel's principal liaison with the record companies and artists, as well as coordinate channel activities with Schuon.



## FOR THE RECORD

The video for "Nu Nu" by Mercury act Lidell Townsell & the MTF was directed by Jim Swaffield and produced by Joseph Nardelli for New Generation Pictures. Incorrect information appeared in a recent Video Track column.

## Billboard THE MUSIC REPORT



Continious programming  
11:15 Broadway, New York/NY 10036

**BREATHROUGH**  
"Hecticous Grooves, You're On..."

**EXCLUSIVE**  
The B.S.'s, Good Stuff  
"It's A Hard Knock Life"  
Megadeth, Symphony Of Destruction  
Nirvana, Lithium

**HEAVY**  
Arrested Development, Tennessee  
Tom Cochrane, Live Is A Highway  
John Mellencamp, The Laid To Rest  
Lee Leppard, Make Love Like A Men  
Queen + Rance, November Rain  
Michael Jackson, Jam  
Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
Pearl Jam, Even Flow  
Red Hot Chili Peppers, Under  
Red Hot Chili Peppers, Give It Away  
U2, Even Better Than The Real Thing

**STRESS**  
Tom Araya, Crucial  
Black Commas, Remedy  
De Niro, Coming Out Somewhere  
Indigo Girls, Gallop  
Jellyfish, I'm On Top  
Richard Marx, Take This Heart  
Run-DMC, Raising Hell  
"Sweet September 3," 2 Channels  
"Marscape," "No Bean Fighting"

**BUZZ WIN**  
Alicia Keys, Whine  
Beastie Boys, What's the Worst  
De Niro, Coming Out Somewhere  
Sister's Strike, Say  
Tempesta On The Day, Sugar Skinz

**ACTIVE**  
An Angel, Looking In A Dream  
Come My Bad, Show Motion  
De Niro, Coming Out Somewhere  
Indigo Girls, Gallop  
Jellyfish, I'm On Top  
Richard Marx, Take This Heart  
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**ON**  
"Hated, In The Morning"  
Madonna, What's the Worst  
De Niro, Coming Out Somewhere  
Sister's Strike, Say  
Tempesta On The Day, Sugar Skinz

**Street Beat**  
Fin 1/2 hour shows weekly  
11:15 Broadway, New York/NY 10036  
06043

**CURRENT**  
Carla Peterson, Good On Walker?  
"It's A Hard Knock Life"  
Megadeth, Symphony Of Destruction  
Nirvana, Lithium  
Michael Jackson, Jam  
Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
Pearl Jam, Even Flow  
Red Hot Chili Peppers, Under  
Red Hot Chili Peppers, Give It Away  
U2, Even Better Than The Real Thing

**AMERICA'S NO. 1 VIDEO**  
Jellyfish, Come And Talk To Me (Ver. II)  
"It's A Hard Knock Life"  
Megadeth, Symphony Of Destruction  
Nirvana, Lithium  
Michael Jackson, Jam  
Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
Pearl Jam, Even Flow  
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Red Hot Chili Peppers, Give It Away  
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Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
Pearl Jam, Even Flow  
Red Hot Chili Peppers, Under  
Red Hot Chili Peppers, Give It Away  
U2, Even Better Than The Real Thing

**FINA VIDEO**  
Bruce Springsteen, 3 Channels  
"Sweet September 3," 2 Channels  
"Marscape," "No Bean Fighting"

**ARTIST OF THE MONTH**  
Joe Cocke, Love Is Alive

**GREATEST HITS**  
Michael Jackson, Jam  
Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
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Red Hot Chili Peppers, Give It Away  
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**WHAT'S NEW**  
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**ARTIST OF THE MONTH**  
Joe Cocke, Love Is Alive

**GREATEST HITS**  
Michael Jackson, Jam  
Madonna, The Latest To Be  
Metallica, Whatever May Be  
George Michael, Too Hot To  
Pearl Jam, Even Flow  
Red Hot Chili Peppers, Under  
Red Hot Chili Peppers, Give It Away  
U2, Even Better Than The Real Thing

**WHAT'S NEW**  
Tom Araya, Crucial  
Black Commas, Remedy  
De Niro, Coming Out Somewhere  
Indigo Girls, Gallop  
Jellyfish, I'm On Top  
Richard Marx, Take This Heart  
Run-DMC, Raising Hell  
"Sweet September 3," 2 Channels  
"Marscape," "No Bean Fighting"

**W.D. BOX**  
Alicia Keys, Whine  
Beastie Boys, What's the Worst  
De Niro, Coming Out Somewhere  
Sister's Strike, Say  
Tempesta On The Day, Sugar Skinz

**ACTIVE**  
An Angel, Looking In A Dream  
Come My Bad, Show Motion  
De Niro, Coming Out Somewhere  
Indigo Girls, Gallop  
Jellyfish, I'm On Top  
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# Music Comes To The Party— Republican And Democratic

**ROUGHING UP RAP:** Rap music, already a focal point of commentary about the L.A. civil unrest in the May 16, 23), has now become a media-gate hot spot in the midst of the '92 presidential campaign, as Bill Clinton publicly castigated Sister Souljah, and Dan Quayle and sundry Republican incumbents blasted rapper Ice-T's heavy metal number "Cop Killer."

Once again, the music press was on the case—in most instances, doing a better job of explicating the real meaning of the public uproar than conventional pundits, whose minuscule-at-best knowledge of contemporary black music left them struggling to comprehend the debate.

In a cover story in the June 29 edition of *Newsweek*, pop critic John Leland stated the facts briefly: "Plopp music carved into national politics last week," he wrote. "And it did so as a stand-in for an inconvenient topic that had been looming over the campaign all along: race. If the politicians weren't ready to get dirty on the subject, the music sure was. While plain talk about race and racial hatred division has been absent from the campaign, it has become the rhetorical center of pop music."

A June 21 newspaper story by Frank Owen (which, like Leland's, took in such related phenomena as rap publicist Bill Aday's critique of an anti-Semite Nation of Islam tome [The Blittz, June 27]) and Michelle Shocked's June 20 *Billboard* Commentary about rap arrived at a similar conclusion. Owen added with dismay, "It's a sad commentary that the debate set off by the L.A. troubles is taking place on this level. Pop music

shouldn't have to bear this weight."

A June 30 piece by the Village Voice's Lee Jay Byrd about the Souljah and Ice-T flaps served as both an expert piece of music criticism and a very penetrating exposition on the decontextualization of those rappers' messages by politicians and the media.

Although Levy had little to say about Souljah's music, as well as direct references to the rightly state that the seemingly racist quote from David Miller's Washington Post story about her, quoted by Clinton in his Rainbow Coalition attack, was indeed framed in a rioter's point of view, not Souljah's own. Similarly, Levy noted that "Cop Killer" (written by Ice-T, points out was referred to as a "rap song" in a New York Times headline) has a distinctly anti-police-brutality stance, as well as direct references to the Rodney King incident in L.A.; all of these facets were neatly explicated in stories focusing on Quayle's and the cops' assault on its purportedly "anti-police" message. The debate about the song, Levy wrote, has been "fueled by ignorance."

So rap has been invited to a political table party that has been excluded with the press looking on as interested, uninformed spectators. That, as most rappers will tell you, is no big surprise.

**ONE OF OUR OWN:** David Sinclair, critic for the Times and London editor of *Billboard's* Global Music Pulse column, has a book in the pipeline: "Rock On CD: The Essential Guide" (Kyle Cathie Ltd.). It is a thoughtful, appropriately compact rundown of the best music on disc.

## STAIRWAY TO HEAVEN

*Led Zeppelin Uncensored*  
By Richard Cole  
(HarperCollins, \$20)

Warning: This is not a book about sex, drugs, alcohol, money, violence, and the abuse of power by megamonarchs. It is aimed primarily at the audience that craved the seamy details in Stephen Davis' *Led Zeppelin Hammer Of Gods*.

Co-author Cole is uniquely qualified to dish up the dirt—for 12 years, from Led Zeppelin's genesis in 1968 through its disbanding in 1980 with the death of drummer John Bonham—he was tour manager for the metal megagroup. "Tour manager" may not be the right word, for, by his own testimony, Cole served as the band's procurer, dealer, babysitter, and hired muscle.

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CHRIS MORRIS

## Jazz BLUE NOTES

by Jeff Levenson

IT'S SIGNIFICANT that this year's JVC Jazz Festival in New York featured tributes to Stan Getz (newly gone but not forgotten), Buck Clayton (more newly gone than Getz but not forgotten), John Coltrane (gone a long time ago but definitely not forgotten—ask GRP about this one), and the ailing Dizzy Gillespie (who isn't gone but could well have been, considering the attitude and format attending his two in *absentia* shows). Throw into the mix one live trumpeter remembering a dead one (Arturo Sandoval and Clifford Brown—you figure out who's who), and one rebirthed music, born again by midwife Gerry Mulligan 43 years after its original conception.

Is the concept of *retro* something we need to talk about? Not that these shows were unqualified failures (or successes) merely by virtue of their subjects; (and low points) could be found right there. It's just that we've come to a place where festival marketing obviously needs a revivalist edge. The pull of the past, it seems, in real or glorified terms, what the music from that time sounded like, how it made us feel, sells tickets. Which then puts us in a precarious spot: Will jazz festivals of this kind become theme parks for the deceased?

Maybe they will, in part, and maybe that's not a bad thing. In much the same way that Old Timers' Day at the ballpark reaffirms the continuity of baseball—its history, players, evolution—in like manner, festival tributes urge us to revel in the melancholic afterglow of tradition. Can a Jon Faddis exist without pathfinder Dizzy? Ryan Kisor without Miles? Can today's jazz heroes carry the jock straps of their celebrated predecessors?

censors? Surely, there's reassurance in the fact that this music's present is very much a product of its past, and that finally we've entered, in show business terms, an age of recognition—an age that informs us that Wynston Marshall is as much a rib from the side of "Sweets" Edison as from Louis Armstrong.

There is a downside, however, to this encomiastic mindset. When we get too zealous about displaying myths and their music (how many times can you hear "A Night in Tunisia"?), we run the risk of selling off our now. We find the music fossilized in a bank of nostalgia that discourages recognition of contemporary idiomatic developments. Our values become altered. The box office tells us that the present can't compete with the past; jazz's now doesn't sell as well as its then. (Dizzy's trumpet blow-out saw a two-thirds house; Dave Holland's show, presented at a smaller venue yet, saw even fewer customers.)

What to do with all this? Presumably strike a balance between the old and the new. Peer back, look ahead, celebrate the living, honor the dead, and invite audiences to determine what music moves them the most. It's a tactic that George Wein and Festival Productions successfully turned to years ago. With the passing of jazz's golden generation (occurring at a dispiriting rate), this strategy of festival programming is probably more important than ever. If not just for the music, then for building an audience. A fact of life: jazz legends would understand.

(Next week: JVC observations and highlights.)

## You're A Good Man, Clive Davis

NEW YORK—Arista president Clive Davis became the first music industry executive to be named "Man of the Year" by the New York Friars Club, June 12 at the Waldorf-Astoria. The evening's highlights included tributes from actor Roger Moore and film director Francis Ford Coppola; composer Sammy Cahn's performance of his song "There's No Business Like Show Business" (rewritten as "There's No Davis Like This Davis"); Kenny G's performance of his hit "Songbird"; Barry Manilow's medley of songs (including one written for the occasion, "Enter Clive"); Aretha Franklin's renditions of "Everyday People" and "Bridge Over Troubled Water"; and a duet of "That's What Friends Are For" by Dionne Warwick and Whitney Houston. A major portion of the evening's proceeds were donated to AmFAR, a benefit foundation for AIDS research, in Davis' name.



Enjoying the festivities, from left, are composer Sammy Cahn; recording artists Barry Manilow and Aretha Franklin; Clive Davis; actor Roger Moore; New York Friars Club dean Jack Green; and opera singer Anna Moffo.



Clive Davis receives a standing ovation from luminaries on the dais, including EMI Records group chairman Charles Koppelman; attorney Alan Grubman, senior partner of Grubman, Shuman, Silverman, Schneider, Goldstein & Clay; Atlantic Records co-chairman/co-CEO Doug Morris; Mr. and Mrs. Sammy Cahn; television producer Mark Goodson; event chairman David Tabet; actor Roger Moore; and New York Friars Club dean Jack Green.



Recording artists Whitney Houston and Bobby Brown watch the ceremony.



Barry Manilow sings "Enter Clive."



Film director Francis Ford Coppola makes a speech in tribute to Clive Davis.



Clive Davis listens as Kenny G performs his new song, "Forever In Love."

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## KEEPING SCORE

(Continued from page 31)

Taneyev's Fourth Symphony.

Concert guitarist and Bridge topper David Starobin, who is producer of the Moscow sessions, will also be in charge when the label records the Cygnus ensemble in a Milton Babbitt program later this month.

Managing director Becky Starobin says Bridge will release 16 new titles this fiscal year, the heaviest schedule in its 10-year history. She notes the formation of a new affiliate in Copenhagen to market and distribute the label in the Scandinavian countries.



## Zucchero Single Is Bid-On In Italy P'Gram Has High Hopes For Mktg. Strategy

■ BY DAVID STANSFIELD

MILAN—PolyGram Video (Italy) will carve out a piece of music industry history here when it issues Zucchero's "L'urlo," the first commercial video available in Italy. The clip was made by Phil Joanou, director of U2's "Rattle & Hum."

The company emphasizes the song is not available in any other format. Chief executive Franco Caruso believes the strategy of using just video as the vehicle for a single has not been tried before in any other territory. He comments, "The release is a kind of market test. The domestic home video market is now maturing and we were encouraged by the amount of prerelease orders, which topped 10,000 pieces."

The initiative is being watched by PolyGram International in London and, if it proves its worth, may be re-

peated in other European territories. However, the company is aware that the concept may be applicable only to Italy, with its moribund singles market. It is not planned to issue the "L'urlo" video outside Italy.

However, retailers in the country have responded positively to the release of "L'urlo." Carmen Tursiani, manager at Milan's Ricordi Megastore, says, "It's too early to talk of sales but I think it's a great, new promotional idea for Zucchero's new album and it's competitively priced."

According to Tursiani, price is an important factor in the growing music video market. "Last year we had a promotional campaign with longform music videos by international talent priced at around \$140. It aroused the curiosity of young consumers with

great success."

Zucchero's video single was shot in France and directed by Joanou. It includes not only "L'urlo" but also a short documentary of how the video was made backed by the music of an earlier song by the artist. With a total running time of 15 minutes, "L'urlo" retails at the equivalent of approximately \$8, marginally more than a CD single.

"L'urlo" is being marketed as a prelude to Zucchero's new studio album, "Misere," slated for September release. Giordano Copparoni, a spokesman in the marketing department of Milan's Virgin Megastore, believes the "L'urlo" concept is a new idea that will function well in the market.

## Euro Groups Seek Tough Anti-Pirate Tack

■ BY JEFF CLARK-MEADS

LONDON—Europe's music industry is calling for the establishment of a Fortress Europe to keep out counterfeit tapes and discs.

International labels organization IFPI has joined with other associations representing more than 2,000 businesses in asking for better defenses to stem the influx of illicit products into the world's biggest music market.

A coalition representing European industry, property industries, CEDPI, of which IFPI is a member, wants customs officers to be given increased powers to seize and destroy counterfeit goods before they are distributed throughout the 15-nation European Community.

CEDPI made its call June 22 to coincide with a meeting of the global Customs Co-Operation Council, which was discussing the upholding of intellectual property rights.

CEDPI says the current EC regulation on the importation of counterfeit

products is inadequate because it is limited to trademarked goods and gives no protection against items that infringe other forms of intellectual property, such as copyright and patents.

In addition, the organization says, the regulation places "an onerous burden" on rights holders who have to negotiate "cumbersome judicial procedures." Further, customs officers receive insufficient training in how to recognize counterfeit products, CEDPI argues.

Besides simplified procedures, CEDPI wants customs authorities to be required to consult with rights owners when shipments are received from outside the EC from companies that are not authorized to import particular products.

IFPI legal adviser Funkitz Koryczko cites Poland, which shares a border with EC member state Germany, as a prime exponent of counterfeit music product to the EC and other nations.

## Clever Pirates in Greek Authorities' Sights

■ BY JOHN CARR

ATHENS—After several years of laxity, Greece's record companies are cracking down now on a sophisticated, audio piracy establishment. Though as yet hampered by the lack of effective legislation, the enforcement agencies believe they can see the prospect of a renewed legal backing.

Headed now by Warner Music's Ion Stambovli, the Greek IFPI group's anti-piracy force has recently concentrated its fire in northern Greece, specifically the large port city of Thessalonika, where a major ring was smashed in May.

"This is the biggest pirate cassette bust of the past five years," says BMG's Greek manager, Milos Karademas.

The Thessaloniki raid netted 57 dis-

tributing machines, nearly 10,000 unlicensed cassettes, and 124,000 pieces of artwork; both domestic and international acts were represented.

The majority of the pirate tapes are sold on the campuses of Greek universities and colleges, where police are banned by law from entering. Academic sanctuary has become a paradise for the pirates," says Karademas, adding that the phenomenon has been noted in a number of cities in addition to the capital, Athens.

Audio piracy is now estimated to total about 40% of the total Greek cassette market, up markedly in recent years. (IFPI estimates put annual cassette shipments at about 3 million units.) Throughout most of the '80s, Greek courts liberally interpreted the fraud laws to snare cassette pirates—in the absence of an adequate na-

## Newsline...

**"BEAUTIFUL BOY"** from John Lennon & Yoko Ono's 1980 album "Double Fantasy" is currently being used in a Japanese cosmetic company's TV ads featuring the song's subject, Sean Ono Lennon. The 15- and 30-second spots show the famous couple's son rinsing his hair with one of the Shiseido firm's Dungenare line of male cosmetic products.

**GERO LUDWIGS** is appointed deputy managing director of European conglomerate Manna Concerts/Lippmann & Rau, based in Munich. He was head of A&R and marketing at BMG Ariola there. Ludwigs and Klaus Boenisch are deputy MDs to Manna/L&R chief executives Marcel Avram and Fritz Rau.

**THIS YEAR'S SILVER CLEF** fund-raising lunch, held June 26 in London for the Nordoff-Robbins Music Therapy Centre, yielded approximately \$480,000, according to the organizers. Def Leppard was presented with the 1982 Silver Clef award, while INXS received the International prize, sponsored by HMV, and Right Said Fred was the winner of the Original Talent prize, sponsored by Levi's.

**THE LATEST EDITION** of the biannual Australasian Music Industry Directory has been published, with 3,500-plus listings of companies and individuals.

## Prince Single Might Signal A New Album

LONDON—A hint at a new Prince album is being dropped as a result of his current European tour.

A single, "Sexy M.F.," is being released across the continent May 16, to tie in with the 32-concert run ending from May 25 to July 12 (Billboard, July 4).

Warner Bros. European marketing manager Ian Grenfell says, "Prince was keen to get [the single] out to coordinate with the tour." The song is not on the current album, "Diamonds and Pearls," but is included in the live set. Asked whether that means the song will be on a future album, Grenfell replies, "We're not talking about that at the moment."

From Prince's live renditions, it appears "Sexy M.F." stands for "Sexy Mother-Fucker." Grenfell does not think people will be scandalized. "They're used to him coming up with something outrageous," he says. Certain versions of the single are unlikely to receive airplay, though.

The U.K. leg of Prince's tour with the New Power Generation was marked with the release of another single, "Thunder," as a 12-inch picture disc only. The record reached a high of no. 28 on the official British chart and was No. 39 last week.

In addition, DJs and other industry professionals have been serviced with a 16-track CD compilation of Prince hits as a means of maximizing airplay. That disc will not be commercially available.

JEFF CLARK-MEADS

## Videocarts Japan Touts New Label

TOKYO—Videocarts Japan has set up a new record label, one Voice, specializing in adult contemporary music. The label's first three releases—all recorded in New York—are "Here, There and Anywhere" by jazz guitarist Ryo Kawasaki, "The Moment" by jazz bassist Yoshio "Chin" Suzuki, and "Here I Am" by pop/jazz vocalist Kimiko Itoh.

One Voice product will be distributed in Japan by Polydora, which already distributes Videocarts Japan's video software. According to Videocarts MD Hisao Ebine, the company has made unusual—for Japan—deals with the three artists whereby instead of receiving advances, they are entitled to a share of the profits once Videocarts recoups its recording costs.

Ebine says one Voice product will be exported to East Asian markets such as Hong Kong, although a licensing deal is being made with a South Korean record company. The company also hopes to find licensees in North America and Europe.

Meanwhile, Videocarts has signed licensing deals with former Steps Ahead leader Mike Mainieri's NYC label and with Danish jazz label Steeplechase.

## FOR THE RECORD

A story in last week's issue on the launch of the Sony MiniDisc format in Europe incorrectly stated the dollar value of German Deutsche marks. The playback-only portable will sell about \$450; the recordable home deck will sell for about \$800 and blank tapes will be about \$9.90.







**Getting Down To Business.** Manolo Diaz, PolyGram's new president—Latin America, hosts his first Latin American marketing meeting in Madrid, where he outlined his strategies for Latin repertoire to the assembled managing directors and other delegates. Shown discussing business at the meeting, from left, are Diaz, Phonogram rumba artist Antonio Carbonell, and Cariboni's manager, Adrian Vogel.

## Piracy Keels Schulze Retires Had Great Success As GVV Director

**HAMBURG**—The scourge of Germany's video pirates has retired. Gerhard Schulze has stepped down after seven years as managing director of industry copyright protection organization GVV. In his time with the group, Schulze and his 20-person team apprehended 3,000 video pirates, seized 366,000 illicit cassettes, and confiscated hundreds of duplicating machines. In total, Schulze's activities led to fines of more than \$1.5 million and a large number of prison sentences being imposed by the courts.

## Von Auersberg Is New King Of Red Rooster

**MUNICH**—Franz von Auersberg, director of A&R at BMG Ariola Hamburg, is to be managing director of Red Rooster Records, the new joint-venture company between rock singer Peter Maffay and BMG Ariola Munich. "My philosophy has always been to look for talent," he says, "to establish a long-term commitment and develop the artist. This is where the strength of an independent label lies."

## Koch To Begin Manufacturing DCC Units

**VIENNA**—Koch International has signed an agreement with Philips, allowing Koch to produce 1 million digital audiotapes per year at its facility in Eibisgries, Austria. Effective Aug. 1, the deal means Koch can manufacture its own titles as well as contract for third-party business.

## CIC Buys Esselte Video Operating Units

**LONDON**—CIC Video has confirmed it has bought the operating entities of Esselte Video, including offices in Holland, Belgium, Norway, Denmark, Sweden, and Finland, and a staff of 101. CIC, which distributes Universal and Paramount in Europe, has licensed product to Esselte since 1982. With the acquisition of the operating entities those rights revert back to the firm.

# Concert-ed Efforts By Domestic Acts Lift Biz Adams, Cochrane Contribute To Bustling Summer Stage

■ BY LARRY LeBLANC

**TORONTO**—Concert dates with 172 Guns N' Roses, Metallica, and Elton John/Eric Clapton, as well as Lollapalooza '92, featuring the Red Hot Chili Peppers, Ministry, Ice Cube, Soundgarden, the Jesus & Mary Chain, and Pearl Jam, are certainly hot tickets here this summer. But national tours of the country's two leading domestic acts, Bryan Adams and Tom Cochrane, are also contributing to an upbeat mood among concert promoters, who limped through last summer.

Other major international acts hitting the boards here this summer include Harry Connick Jr., Garth Brooks, Moby Blues, Chicago, Jon Jett, Hunters And Collectors, and the Fabulous Thunderbirds. At the same time, such domestic acts as 54-40, Sex Medley, Grapes Of Wrath, Lava Hay, Kim Mitchell, Colin James, Skydivers, Michelle Wright, Prairie Oyster, Stephen Fearing, and Sons Of Freedom, and such heritage rock acts as Troop, Hele, B.T.O. (without Randy Bachman), and a reunited April Wine are touring extensively. In addition, MCA Concerts Canada has mounted the national "Big, Bad N' Groovy Tour," with Bostonians Art Bergman, Sons Of Freedom, and Sloan and Eye-MotherEarth alternating, with 20 dates slated in August and September.

"It's really taking a spin on the summer," says Arthur Fogel, president of Toronto-based Concert Productions International. "We didn't have a disastrous summer last year, but there weren't the stadium shows like this year. However, there are also a lot of shows not doing well. The top end of the business and the baby end of the business seem to have pretty good sustaining ability and excitement, but a lot of stuff in the middle is just wallowing. With the recession, people aren't going to see as many shows. They're spending more money on the home video stuff they're excited about."

"There's definitely been a turnaround from last summer, when consumers completely zipped their wallets," says Jay Marciano, senior VP of MCA Concerts Canada. "We're also going through some shifts. A clear line has been drawn between classic rock artists and what this new generation of children want or are listening to. Those kids who are rocking hard are listening to the Red Hot Chili Peppers, Soundgarden, and Pearl Jam. Next to Lollapalooza '92 is probably the hottest concert ticket in the country. Vancouver and Toronto both sold out in 72 hours. We did 30,000 tickets in the market and probably could have 80,000 or 75,000 in each market."

"It's going to be quite a busy summer," says Steve Herman, national tour director of S.F. Feldman & Associates, in Vancouver. "We have a record number of tours. The boom years for us seems to be in periods of downturn times. At the beginning of the year, you get people tightening their belts, trying to get their credit cards under control, but once they get that under control, they look at other forms of entertaining themselves."

Capitol-EMI Canada artist Tom Cochrane, who toured nationally last fall on the release of his album "Mad

Mad World," which has sold 700,000 units to date, kicked off his 26-date tour June 26 in Victoria, British Columbia. The shows are being presented by Concert Productions International. With the group 54-40 opening in the West, Kim Mitchell opening on Ontario dates, and Sex Medley opening in the Maritimes, the tour winds up in Toronto at the Canadian National Exhibition Grandstand Aug. 31. "All our Tom Cochrane dates are doing great," reports Vinny Cinquemani, president of The Agency in Toronto. "They're practically sold out."

On weekend dates, from Aug. 14-Sept. 6, Adams, who recently became the first Canadian artist to have two albums certified diamond as his current

*'There's definitely been a turnaround from last summer'*

A&M album "Waking Up the Neighbors" surpassed the 1-million-sales mark in Canada, will hit nine outdoor venues, ranging from 25,000 to 40,000 capacity, on a general-admission bill that also features the Steve Miller Band, Extreme, and Are Araga. Most of these shows are being promoted by MCA Concerts Canada.

"It's really taking a spin on an old concept," says MCA's Marciano. "We're going to put on an all-day festival event in unique locations with a great mixture of music, outdoors in an environment where people can socialize and not be tied to a reserved seat."

"We played those European festivals and we really like the vibe," says Adams' manager, Bruce Allen. "Also, when we did those shows [in Canada] for Music '91, the towns loved it. They were great events and it was great fun to play in towns like Revelstoke in the

country. Adams and I believe [the [tadums] are not audience- or entertainer-friendly. If you're going to have a big event, you have to go outside."

Following the tour, Adams will break briefly, attend the MTV Video Music Awards Sept. 9, and then tour Mexico, Venezuela, Chile, Argentina, Brazil, and Peru, before returning to the U.S. and touring until Christmas. "We're going to sell some records in those markets," predicts Allen. "We're about 150,000 albums now in Mexico."

Stable federal and provincial concert funding in many cities across the country, as well as "The Great Canadian Party," presented by Molson Breweries and MCA Concerts Canada, in Vancouver, Barrie, Ontario, Ottawa, and St. John's, Newfoundland, made July 1, Canada's 125th birthday, a blockbuster booking day for The Agency and S.F. Feldman & Associates. "July 1 was a big, big day for us," says Cinquemani.

"We had 48 bands playing Canada Day," says Herman. "There wasn't a band left I could've booked. Some of the acts like Colin James, Grapes Of Wrath, Tragically Hip, Sade Jordan, and 54-40, played two cities the same day."

"Everybody did well on Canada Day," says Marciano. "The fans, the bands, the agents, the promoters. It's a great concept of getting everybody together for a value ticket with great Canadian acts."

However, not everybody had cause to celebrate on Canada Day. Smaller agencies as well as alternative or ethnic bands were mostly out of the celebrations. "It was dead for us," says Michael White, president of the Trick Or Treat Booking Agency in Pickering, Ontario. "The big guys snapped all that money from the government to put on the place. Canada Days all over the hood. All as small guys didn't get a single act on any of those bills."

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BDL29214

# OF THE WEEK

## EUROCHART HOT 100

6/15/92  
MUSIC & MEDIA

LAST WEEK	THIS WEEK	SINGLES
1	1	RYTHM IS A DANCER SAMP <i>ITALIA</i>
2	2	JUMP JIRIS KRISZ <i>COLUMBIA</i>
3	3	ABRA-ESQUE <i>ERASURE</i> <i>new</i>
4	4	TOO FUNNY GEORGE MICHAEL <i>epic</i>
5	5	IT'S MY LIFE OR ALBAN <i>new</i>
6	6	THE ONE ELTON JOHN <i>new</i>
7	7	PLEASE DON'T GO <i>W.S. network</i>
8	8	KNOW ON HEAVEN'S DOOR GUNS N ROSES <i>geffen</i>
9	9	PLEASE DON'T GO DOUBLE <i>you</i> <i>new</i>
10	10	TO BE WITH YOU MR BIG <i>atlantic</i>
11	11	<b>ALBUNS</b>
1	1	LIONEL RICHIE BACK TO FRONT <i>polygram</i>
2	2	WINTER... I LOVE ME <i>capitol</i> <i>new</i>
3	3	ELTON JOHN THE ONE <i>new</i>
4	4	QUEEN GREATEST HITS <i>new</i> <i>parade</i>
5	5	GUNS N ROSES USE YOUR ILLUSION <i>geffen</i>
6	6	ZZ TOP GREATEST HITS <i>new</i> <i>parade</i>
7	7	GENESIS WE CAN'T DANCE <i>new</i>
8	8	EMINE LEMMON DICK <i>new</i>
9	9	SIMPLY RED STARS <i>new</i>
10	10	IRON MAIDEN FEAR OF THE DARK <i>new</i>

AUSTRALIA Australian Record Industry Inc. 6/26/92

LAST WEEK	THIS WEEK	SINGLES
1	1	JUMP JIRIS KRISZ <i>COLUMBIA</i>
2	2	TAKE IT FROM ME GUNSHED <i>new</i>
3	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS <i>new</i>
4	4	ORDINARY ANGELS CLAUDE FRANCES <i>new</i>
5	5	THEY TOLD (G.L.V.) ROOMLOOM <i>new</i>
6	6	TO BE WITH YOU MR BIG <i>atlantic</i>
7	7	ELTON JOHN THE ONE <i>new</i>
8	8	TOO FUNNY GEORGE MICHAEL <i>epic</i>
9	9	HAZARD <i>new</i>
10	10	IRON FEEL IT <i>new</i>
11	11	RIGHT SIGHT UNLIMITED <i>new</i>
12	12	CRY LISA EDWARDS <i>new</i>
13	13	AS USUALLY <i>new</i>
14	14	NOTHING ELSE MATTERS <i>new</i>
15	15	IN THE CLOSET <i>new</i>
16	16	UNDER THE BRIDGE <i>new</i>
17	17	DIAPANA <i>new</i>
18	18	MISTADOLUNA <i>new</i>
19	19	THE ONE ELTON JOHN <i>new</i>
20	20	STAR SHAPED <i>new</i>
21	21	<b>ALBUNS</b>
1	1	LIONEL RICHIE BACK TO FRONT <i>polygram</i>
2	2	ZZ TOP GREATEST HITS <i>new</i>
3	3	MICHAEL CLAMFORD PRODUCTIONS ANDREW LLOYD WEBBER <i>new</i>
4	4	YOTU TING THE TRISAL VOICES <i>new</i>
5	5	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK <i>new</i>
6	6	PALA YOUNG FROM THE TIE <i>new</i>
7	7	DIAGEL <i>new</i>
8	8	JAMES BUCKLEY THIS ROAD <i>new</i>
9	9	BLACK ALAN <i>new</i>
10	10	THE BLACK MOUNTAIN <i>new</i>
11	11	NEK DIAMOND THE GREATEST HITS <i>new</i>
12	12	ONE CINE <i>new</i>
13	13	SIMPLY RED STARS <i>new</i>
14	14	IRON MAIDEN FEAR OF THE DARK <i>new</i>
15	15	JIMMY BARNES <i>new</i>
16	16	SMOKE GREATEST HITS <i>new</i>
17	17	PEARL JAM TEN <i>new</i>
18	18	MICHAEL JACKSON DANGEROUS <i>new</i>
19	19	DEPP <i>new</i>

GERMANY (De Muehlmann) 6/23/92

LAST WEEK	THIS WEEK	SINGLES
1	1	RYTHM IS A DANCER SAMP <i>italia</i>
2	2	IT'S MY LIFE OR ALBAN <i>new</i>
3	3	PLEASE DON'T GO DOUBLE <i>you</i> <i>new</i>
4	4	JUMP JIRIS KRISZ <i>COLUMBIA</i>
5	5	TEMPLE OF LOVE (1992) SISTERS OF MERCY <i>new</i>
6	6	OREAM A LITTLE DREAM OF ME MAMAS & PAPA <i>new</i>
7	7	PLEASE DON'T GO <i>W.S. network</i>
8	8	TO BE WITH YOU MR BIG <i>atlantic</i>
9	9	KNOW ON HEAVEN'S DOOR GUNS N ROSES <i>geffen</i>
10	10	MISTADOLUNA <i>new</i>
11	11	JAY CONNIE CONNIE <i>new</i>
12	12	THE ONE ELTON JOHN <i>new</i>
13	13	UNDER THE BRIDGE <i>new</i>
14	14	EVERYTHING ABOUT YOU UGLY KID <i>new</i>
15	15	WELCH EN TAG <i>new</i>

ITALY (Dischi) 6/23/92

LAST WEEK	THIS WEEK	SINGLES
1	1	RYTHM IS A DANCER SAMP <i>italia</i>
2	2	TOO FUNNY GEORGE MICHAEL <i>epic</i>
3	3	MARE MARE LUCA CARLONI <i>new</i>
4	4	PIPERRO LIO LIO <i>new</i>
5	5	WHY AM I <i>new</i>
6	6	BETTER DAY <i>new</i>
7	7	FRIDAY I'M IN LOVE <i>new</i>
8	8	<b>ALBUNS</b>
1	1	ELTON JOHN THE ONE <i>new</i>
2	2	LIONEL RICHIE BACK TO FRONT <i>polygram</i>
3	3	AMIGO COME L'ACQUA <i>new</i>
4	4	FRANCESCO BACCINO <i>new</i>
5	5	ROBERTO <i>new</i>
6	6	ANNE LEMMON DICK <i>new</i>
7	7	LUCA CARLONI <i>new</i>
8	8	HANNO <i>new</i>

NETALY (Dischi) 6/23/92

LAST WEEK	THIS WEEK	SINGLES
1	1	RYTHM IS A DANCER SAMP <i>italia</i>
2	2	TOO FUNNY GEORGE MICHAEL <i>epic</i>
3	3	MARE MARE LUCA CARLONI <i>new</i>
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1	1	ELTON JOHN THE ONE <i>new</i>
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6	6	ANNE LEMMON DICK <i>new</i>
7	7	LUCA CARLONI <i>new</i>
8	8	HANNO <i>new</i>

LAST WEEK	THIS WEEK	SINGLES
1	1	ABRA-ESQUE <i>ERASURE</i> <i>new</i>
2	2	EVERYTHING WE TOUCH MAGGIE REILLY <i>new</i>
3	3	DEEPLY DUFFY RIGHT SMOKE <i>new</i>
4	4	THE ONE ELTON JOHN <i>new</i>
5	5	<b>ALBUNS</b>
1	1	WESTERHAGEN JULA <i>new</i>
2	2	CHRIS BURG BACK TO FRONT <i>new</i>
3	3	SNAP THE MAGNETIC RETURN <i>new</i>
4	4	LOUISIANA LOUNGE <i>new</i>
5	5	GENESIS WE CAN'T DANCE <i>new</i>
6	6	GREAT HITS <i>new</i>
7	7	MAJAS & PAPA <i>new</i>
8	8	GUNS N ROSES USE YOUR ILLUSION <i>geffen</i>
9	9	IMPACT <i>new</i>
10	10	ZZ TOP GREATEST HITS <i>new</i>
11	11	SISTERS OF MERCY SOME GIRLS WANDER <i>new</i>
12	12	QUEEN LIVE AT WEMBLEY <i>new</i>
13	13	WINTER... I LOVE ME <i>capitol</i> <i>new</i>
14	14	IRON MAIDEN FEAR OF THE DARK <i>new</i>
15	15	METALLICA METALLICA <i>new</i>
16	16	KRIS KRISZ <i>new</i>
17	17	PRINCE AND NEW POWER GENERATION <i>new</i>
18	18	ALBAN <i>new</i>
19	19	EMINE LEMMON DICK <i>new</i>
20	20	QUEEN LIVE AT WEMBLEY <i>new</i>

FRANCE (Dischi) 6/23/92

LAST WEEK	THIS WEEK	SINGLES
1	1	ABRA-ESQUE <i>ERASURE</i> <i>new</i>
2	2	CLIMBING <i>new</i>
3	3	MON MONNIE <i>new</i>
4	4	YATSIK <i>new</i>
5	5	ITSUMADON KAWABATA <i>new</i>
6	6	HERATO <i>new</i>
7	7	HERATO <i>new</i>
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NETALY (Dischi) 6/23/92

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1	1	ABRA-ESQUE <i>ERASURE</i> <i>new</i>
2	2	CLIMBING <i>new</i>
3	3	MON MONNIE <i>new</i>
4	4	YATSIK <i>new</i>
5	5	ITSUMADON KAWABATA <i>new</i>
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## TV Lights Up 'Broadway' Campaign 'Sullivan Years' Set Targets Theater Fans

■ BY PAT HADLER

COLUMBUS, Ohio—To promote the recently released "The Sullivan Years: Best of Broadway," TTV Records president Steve Gottlieb plans to eventually unleash a \$300,000-\$500,000 marketing campaign. But initially, he is depending on word of mouth and point-of-purchase to bring home top sales.

Currently, "we're targeting the Broadway demographic, which is a very loyal audience," says Gottlieb. "But we're relying a great deal on publicity and word of mouth to generate sales."

The package, price-pointed at \$25.98 for two CDs and \$18.98 for a double-cassette, is the latest release in the planned 25-volume "Sullivan

*'I think the audio quality in some cases is better than what's been previously available'*

Years" collection. All of the recordings are previously unreleased live material taken from "The Ed Sullivan Show," which ran on CBS television from 1948-71.

"We priced [the Broadway package] moderately as we see it as a re-release record," he asserts. "This package is a home run with the Broadway customer. Everyone walking into the record store wanting to buy current [Broadway] hits will likewise snap up this historic retrospective."

According to Gottlieb, the approximate \$300,000-\$500,000 promotional package for the entire "Sullivan Years" series is accelerating and will continue through the fall, peaking at Christmas. As the campaign breaks other releases in the "Sullivan Years" series, including a second volume of Broadway music, will be featured.

"The focus is making the 'Broadway' package top 20," he says. "We'll be doing promotions step by

step in the next nine months, beginning with aggressive giveaways on radio, MGR, easy listening, big-band, jazz, and public radio stations.

### HEAVY PRINT CAMPAIGN

In addition, a heavy print campaign will begin featuring ads with vintage Al Hirschfeld illustrations that anchor the album's CD booklet, in theater playbills. Future marketing plans include giveaways and cross-promotions with theaters, direct mail, and TV direct response.

TVT has hired New York ad agency Mad Dog and Englishmen to help market the "Broadway" package, which Gottlieb calls "the jewel in the crown" of his Sullivan series. Prior releases in the "Sullivan Years" series include "Big Band All Stars," "The British Invasion," "Louis Armstrong," and "Happy Together—Sixties Rock." Another eight volumes of Sullivan material are due out within a year.

"In retail, we're going at it both ways," Gottlieb says. "We've created a record that's a wonderful gift item as well as an essential document for the serious Broadway follower."

The label reports an initial shipment of 25,000 copies in wide release. "It's done pretty well in the store," says Bob Tengu, a buyer for Tower Records' Lincoln Center location in New York. "All the TTV stuff is great, but the Broadway CDs have done the best out of the series. We're moving 10-15 pieces a week." The package has also done well at HMV, moving up to No. 19 at the chain's East Side store and No. 20 at the West Side store in New York, according to Gottlieb.

"We strive and pride ourselves on our high degree of self-through," says Gottlieb. "That's why we're fairly exclusive with the number of releases we put out and why we market so heavily to back up those releases. We put ourselves on the line every time."

Part of the budget also includes cop-dollars for retailers. Special dumpsters and posters are being prepared for a fall retail promotion.

TVT Records, founded in 1965, has its first big hit with "Television's

Great Hits," a collection of TV theme songs that later expanded into four volumes. The label now has a diverse catalog and artist roster ranging from rap to alternative rock to pop, including Nine Inch Nails, an industrial music band.

Yet it is clear that Gottlieb's current passion is for "The Sullivan Years." Once he purchased the rights to the vast archives of "The Ed Sullivan Show," he began culling through 23 years' worth of material to find the best performances.

### REELING IN THE YEARS

The "Broadway" package, TTV's seventh "Sullivan Years" release, took more than a year to produce. It was a painstaking process for Gottlieb, who searched through 1,000 hours to find the best material to include.

(Continued on page 45)

■ BY TRUDI MILLER

NEW YORK—Bits of Hits Inc., the New Rochelle, N.Y.-based music sampler company that allows consumers to hear 30-second snippets of album tracks via a local phone number, has expanded its operation to nine more U.S. cities and Canada and has added more services to the phone line.

For the Canada deal, the company has licensed its service to Sunrise Marketing Inc., a Southern Ontario-based company that operates 27 retail music stores, most of them in Toronto. Explains Sunrise Marketing co-owner Malcolm Pearman, "What we've done is twofold: First, we put the system into our flagship store, with 12 in-store telephones, and customers can walk in and select which ever bits of hits they wish and listen before they buy in-store. Second, we also have a dial-in service for anyone who's sitting at home." The number is a Toronto number and is thus a local call for anyone in the area. Pearman declines to say how much Sunrise is paying Bits of Hits for the license.

As with the U.S. system (Billboard, Feb. 2, 1991), callers enter in the catalog number of the album they wish to sample and hear 30-second snippets of each song from the albums. There are 500 albums on the system, which is updated monthly. In choosing the albums, Sunrise uses the Billboard charts as a guideline, supplemented by popular Canadian artists, Pearman says. The catalogs are distributed in the Sunrise Records & Tapes stores as well as in Jean MacArthur, a clothing-store chain operated by Sunrise Marketing.

Sunrise raises revenue to support the system by selling advertising on the line. During a call, an ad is heard every 90 seconds. Advertisers have the choice of a "sponsorship" ad, which is played first and thus heard by every caller, or a "rotation" ad, which is one of several that may come up after 90 seconds.

Pearman declines to say how much it costs to place an ad on the system, but notes that a rotation of ads costs just "literally pennies per listen." The advertiser is charged by the number of calls. Currently, only record labels have advertised on the system.

"There's no front-end commitment—merely payment for the number of times an advertisement is listened



**Nashville Comes To Ireland.** HMV Ireland GM Alan Townsend, left, and HMV Grafton Street store manager Tim Fraser Harding, right, welcome Warner Bros. recording artist Jim Lauderdale to the Grafton Street store. Lauderdale made an appearance in the store as part of a special Warner Bros. Nashville showcase in Ireland.

## Bits of Hits Takes Bigger Bite Of Market

to," Pearman says. "The computer keeps track of everything that goes on. We do a weekly printout of the most-listened-to albums, and we've found that the albums advertised in the system are the ones most listened to. So, obviously there's a very strong correlation between what's advertised and what's listened to."

Pearman says he is looking to expand advertising beyond record labels to other companies, "such as soft drinks." He also hopes to work out an arrangement with daily newspaper the Toronto Star, which operates a phone line that gives news and stock updates. "We're looking to get our system plugged into that as well," Pearman says. He also hopes to work with Ticketmaster, promoting upcoming concerts on the Bits of Hits line and giving people the option of switching through to Ticketmaster's line. "These are just ideas we're working on," he says.

### MUSIC DIRECT CONNECTION

In the U.S., Bits of Hits recently signed a licensing deal with Music Direct, of Houston, which now has exclusive rights to operate the system in

(Continued on page 45)

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## Retail

# Abbey Road Paves New Black Music Day; Universal Meet; Northeast's New Quarters

**ONE-STOP CORNER:** After 10 years presiding over Black Music Day while at City 1-Stop, Sam Ginsberg successfully continued the tradition at Abbey Road June 14. "We had at least 400-500 people," says Ginsberg, GM at Abbey Road, the Santa Ana, Calif.-based one-stop that acquired City 1-Stop last year. "It was the 11th year, but the first time Abbey Road sponsored it. Also, it was the first time we did it on a Sunday. We had it outside, and it was a beautiful day."

Ginsberg says the labels and distribution companies gave tremendous support to this year's event, which was held at the Los Angeles arm of Abbey Road. Among the acts contributing their time were Lighter Shade Of Brown, South Central Cartel, Mellow Man A.C., House Of Pain, Mint Condition, 3rd Avenue, Diddy Freddy, Totally Inane, K.C. Frost, Tracy Collins, Tevin Campbell, W.C. & the Maad Circle, Brotherhood Creed, and Brian Knight.

Capitol brought along a snowcone machine, according to Ginsberg, but he didn't know if it was a "New Orleans-style" machine (Billboard, July 27, 1991).

"What I enjoy most about Black Music Day is that it has become a family day," with accounts, label and distribution staffers, and Abbey Road employees bringing along their families, says Ginsberg.

But more importantly, the event raised more than \$10,000 for the United Negro College Fund. That amount allows Abbey Road to hand out seven scholarships of \$1,500, which supplement monies made available to students by other funds and the government.

**ON THE EAST COAST:** Universal Record Distributing Corp. bid a home run with its inaugural convention, a daylong event held June 23 at the Rock Lobster restaurant in Philadelphia.

About 500 people attended the event, including an estimated 150 retailers, with some coming from as far away as Maine, Indiana, and South Carolina for the event.

After 37 years in existence, Universal decided to have a convention for a number of reasons. "There are an awful lot of independent retailers who don't get the chance to meet and talk with major-label representatives," says Bob Perlas, GM at the Philadelphia-based one-stop. "This day gives them that opportunity. Talking directly with label reps helps to enhance the retailers' knowledge of the business."

From the labels' point of view, it gives them direct access to Universal's customers, says Universal VP Frank Lipius.

Among the artists performing at the convention were Shomari, Lorenzo, Riverside, Nicky Holland, Downy Mildew, Dr. Rain, the Cages, and Mr. Fingers.

The event began in the morning at Universal, where retailers were

given a tour of the warehouse and catalogs from many of the major and independent manufacturers. Also, Universal executives held discussions on the new formats coming out and what to do about the elimination of the longbox.

"It is an educational situation for the retailers to come to the convention to talk not only to us and the label representative, but also to talk the

office space and the remainder for the warehouse. Previously, Northeast occupied 12,000 square feet.

In a further enhancement of Northeast's operation, Lou DeSignore, the one-stop's owner, says the company is in the midst of automating. Already, a new carousel system has been installed and by mid-August, it should be tied into the company's computer setup, which itself is being enhanced by new hardware.

In another move, Northeast is making a play to fill the void created by the demise of Vinyl Vendors, a Kalamazoo, Mich.-based one-stop that closed its doors recently. DeSignore reports he has hired three former Vinyl Vendors telemarketers and rented office space in Kalamazoo.

**OOPS:** Lynne MacKenzie Bortone's phone number was incorrectly listed in the June 20 Billboard. Bortone, who was laid off due to restructuring at Virgin, covered the New England region as retail promotion representative. She can be reached at 508-532-6818.

## RETAIL TRACK

by Ed Christman

their peers." Perlas says. "The basic thing that we are trying to do is get better communication with our customers."

**IN UPGRADE NEW YORK:** Northeast One Stop has moved from Albany to Latham to occupy a new facility that measures 20,000 square feet, of which 5,000 will be used for



**Bringing 'Pure Imagination' To Kids.** Elektra Entertainment recording artist Michael Feinstein visits New York toy store FAO Schwarz, where he signed autographs and performed songs from his new children's album, "Pure Imagination." Shown, from left, are Jake Ottman, Elektra's Northeast marketing coordinator; Ian McDermott, FAO Schwarz buyer; Feinstein; Sheldon Michelson, WEFA field sales manager of special products; Steve Hecht, Elektra national sales director; and Anne Keating, FAO Schwarz director of special events.



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## Retail

# Bassin Runs With Exclusive Distrib Of DJ Magic Mike EP

**EXCLUSIVE:** Orlando, Fla.'s Cheetah Records, home to the gold-certified DJ Magic Mike, is "experimenting with nontraditional distribution" regarding his new RM Records EP, "20 Degrees Below Zero."

For what appears to be a limited time, Cheetah has given the EP exclusively to Miami-based Bassin Distrib-

utors Inc., a move that is not sitting well with the label's other independent distributors.

## GRASS ROUTE



by Deborah Russell

utors Inc., a move that is not sitting well with the label's other independent distributors.

"This is a very uncommon; I've never run across a situation like this," says Select-O-Hits VP Johnny Phillips. "It's a red flag, a sign that something's wrong."

The title, which is the artist's first dalliance with explicit ghetto lyrics, was released on cassette June 29 and is due on CD Monday (6). It is DJ Magic Mike's first EP and first new release since the late-1991 full-length Cheetah album "Ain't No Doubt About It."

Cheetah president Tom Reich says

he turned to Bassin because of a cash-flow problem. Reich says the problem was caused by the demise of Latham, Md.'s Schwartz Brothers Inc., which cost Cheetah some \$630,000. Because of that EP's initial pressing.

"Our distributors may say, 'We would have helped you,'" says Reich. But he points out that Cheetah distributors California Record Distributors and Dallas-based Big State Distributing Corp. are the key players behind the Independent National Distributors Inc. web, which acquired SBI's inventory during a recent bankruptcy auction. "They already owe us money. How long can we support them if they don't support us?" he asks.

In addition to the cash-flow problem, Reich says that with the current EP, "We are releasing a nontraditional Cheetah product in a nontraditional manner. This is an experiment with Mike's first explicit-lyrics release under a new street logo called 'RM.'"

"A lot of our distributors said, 'Don't do the [explicit lyrics],' but Bassin said, 'This is great, let's put it out.' We decided to test the record in our strongest market before we went with traditional independent distribution on a national basis."

The regional argument is moot, however, as Bassin's distribution oper-

(Continued on next page)

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## GRASS ROUTE

(Continued from preceding page)

ation can—and already is—serving accounts on a national basis.

"The original deal was for a regional release, and the record just got out of hand," says Reich. "The retailers want it and they're getting it from [Bassins]."

Reich claims Cheeta's RM label has shipped about 100,000 cassettes/CDs to date, which is treble his original expectations.

Jerry Bassins says the EP gained widespread distribution because his company already "sells to practically every chain in the U.S. In every sense of the word we are a national distributor, which services one-stop nationally and distributes nationally."

Reich would not comment regarding the terms of the distribution deal with Bassins, but interested parties say the Miami distributor has been given the release exclusively for a three-week period.

Phillips says if the exclusive eventually is lifted, Select-O-Hits will not

stock the EP for fear accounts may buy it from Bassins at a one-stop price and return it to Select-O-Hits for the distributor price. "The first month is usually the hottest anyway," he says.


George Houtt, president of San Fernando, Calif.'s California Record Distributors, notes he'll be reluctant to carry Cheeta product in the future. "This deal has probably generated a lot of ill will," says Houtt.

**LET'S MAKE A DEAL:** Bellamy Bros. Records recently signed an exclusive marketing and distribution deal with Roswell, Ga.'s InterSound Entertainment. The Bellamys' own album "The Latest And Greatest" is the debut release under the new agreement, and hits the streets Tuesday (7). The label is poised to sign and develop new artists under the Bellamy banner. . . I.R.S. Records recently signed Grand Slam's recording act Non-Fiction. Grand Slam's promotion and marketing staff will continue

to work in conjunction with I.R.S. regarding the band's Grand Slam/I.R.S. release "In The Know," set for August. . . L.A.'s new Street Street Communications will bow in mid-July with "Body Love" by rapper Sweet MJ. The full-length album "Sweet J's In The House . . . And That's It" is set for October. Street Street artists Franswa, Lauren Denise Carter, and Boo Boo Du Fool are slated to release product in 1993.

**LEGALESE:** Santa Rosa, Calif.-based MU Entertainment Inc. and New York's Muworks Records finally have reached an out-of-court settlement regarding a 2-year-old dispute over the MU Records trademark.

Under terms of the settlement, MU Entertainment retains the rights to the MU Records logo, and Muworks will continue to use the Muworks Records trademark. Muworks will not use the MU Records or MU Records/New York trademarks anymore.



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1	2	13	SOLO PARA TI MCA 1000000001	OTTMAR LIEBERT • LUNA NEGRA
2	1	31	SHEPHERD MOONS & REUNITE 26775*	ENYA
3	3	11	ROCKDON REUNITE 26752*	TANGIERE DREAM
4	4	15	DARE TO DREAM PRIVATE MUSIC 82004*	YANNI
5	5	37	SUMMER 8 HYPERION 90111107	GEORGE WINSTON
6	9	5	THE VISIT WARNER BROS. 20800*	LORENA MCKENITT
7	6	33	RETURN TO THE HEART NARADA 90-64005*	DAVID LANZ
8	19	8	BOOK OF ROSES NARADA 90-64007*	ANDREAS VOLLENWEIER
9	14	3	YONHONDO NARADA 90-62013*	PETER BUFFETT
10	7	7	THE SPIRIT OF OLYMPIA NARADA 90-64006*	DAVID ARKENSTONE
11	10	162	WATERMARK & REUNITE 26774*	ENYA
12	17	7	MOONLIGHT REFLECTIONS INNOVATIVE COMMUNICATIONS 4725 171*	DANCING FANTASY
13	11	19	AUTUMN DREAMS NICHOLS 90091 900921*	DANNY WRIGHT
14	16	9	SEA OF GLASS DEARTE OF SPACE 9011030-2*	GILES REAVES
15	18	5	THE OPENING OF DOORS HYPERION 9011111-2*	WIL ACKERMAN
16	12	11	MORNING IN MEDONTE NARADA 90-61030*	MICHAEL JONES
17	15	115	NOUVEAU FLAMENCO NICHOLS 90091 900921*	OTTMAR LIEBERT
18	13	3	MIGRATION SILVER HILL 50204*	PETER KATER & R. CARLOS NAKAI
19	22	7	OLYMPIA REAL MUSIC 90-00111*	MAKS LASAR
20	NEW	1	ALMA DEL SUR NARADA 90-63002*	VARIOUS ARTISTS
21	15	22	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
22	RE-ENTRY	1	BORRASCIA NICHOLS 90091 900921*	OTTMAR LIEBERT
23	23	37	REFLECTIONS OF PASSION & PRIVATE MUSIC 20870-2*	YANNI
24	20	15	EVERY ACT OF LOVE NICHOLS 90091 900921*	WILLIAM AURA & FRIENDS
25	RE-ENTRY	1	WORLD ATLANTIC 61642	ENYA

WORLD MUSIC ALBUMS™				
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1	1	15	LOGOZO MCA 1000000001	ANGELIQUE KIDJO
2	2	5	AMERICAS MCA 1000000001	STRUNZ & FARAH
3	4	7	A WORLD OUT OF TIME NARADA 90-64000*	HENRY KAISER & DAVID LINDLEY
4	5	7	TRIBAL VOICE HOLLYWOOD 9011248 21-ELEKTRA	YOTHU YINDI
5	13	3	EYES OPEN HYPERION 9011111-2*	YOUSOU Y'NDOR
6	3	15	PIECES OF AFRICA HOLLYWOOD 9011248 21-ELEKTRA	KRONOS QUARTET
7	12	3	BRASILERO ELEKTRA 61311*	SERGIO MENDES
8	7	11	APOROTCHA NARADA 9011248 21-ELEKTRA	MARTA SEBESTYEN
9	9	9	APOLYPTIC ACROSS THE SKY NARADA 90-64000*	MASTER MUSICIANS OF JAJOURA
10	6	21	DANCE THE DEVIL AWAY NARADA 90-64000*	OUTBACK
11	8	19	PLANET DRUM HYPERION 9011111-2*	MICKEY HART
12	10	9	RITUAL BEATING SYSTEM HYPERION 9011111-2*	BAHA HART
13	11	17	HOUSE OF EXILE SHANACHIE 62094*	LUCKY DUBE
14	15	3	DANCE RAJA DANCE LUNA 9011111-2*	ASHA CLASSICS I
15	NEW	1	HARVEST STORM HOLLYWOOD 9011248 21-ELEKTRA	ALTAN

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## BITS OF HITS EXPANDS

(Continued from page 41)

Texas cities Houston, Dallas, Austin, and San Antonio, as well as in St. Louis, Chicago, Denver, Boulder, Colo., and San Francisco.

So far, Music Direct has launched its operation only in Houston, where it has printed up 100,000 catalogs, which are distributed through Sound Warehouse, a Dallas-based chain with 15 outlets in that market. In addition to advertising the line, Sound Warehouse fulfills any orders generated over the phone line, according to Rodney Rainey, Music Direct's project manager.

Four local radio stations are also promoting the phone line. In one instance, Music Direct has been doing a co-promotion with KZFK (107.5) that includes giving away a party to a listener and 150 of his/her friends. Justice Records, a Houston-based label, is providing for one of its artists, Wendy Slayton, to perform at the party.

In addition, Justice has designed the catalog for Music Direct, as well as advertising in it, says Gary Moore, director of advertising/marketing at the label.

## NEW YORK LINE EXPANDS

The New York Bits of Hits line, meanwhile, has expanded its range of services over the past two years. The company is finalizing a deal with the New York Post to do a contest for Bruce Springsteen tickets. "The reader picks up the Post every day and finds the keyword of the day."

## 'THE SULLIVAN YEARS'

(Continued from page 41)

clude, "I'm still singing Broadway tunes," he says, laughing. "I can't get these songs out of my head."

To Gottlieb's regret, some performances could not be used because of technical problems or because the artist would not grant permission. The songs are from a mixed bag of sources: kinescope, film, and 2-inch and 1-inch videotape.

"I think the audio quality in some cases is better than what's been previously available," says Gottlieb. "There's only one generation between the original TV master to what the consumer gets, and we stayed in the digital domain. There was a danger of overpitching it. We wanted consumers to have the 'you are there' feel."

Included in the recordings are the original introductions and transitions provided by Ed Sullivan. Some

Then they call the Bits of Hits number—which runs in the newspaper ad for the contest—and they're automatically registered to win tickets," says Larry Brenner, a principal of Bits of Hits. The contest is designed to increase readership of the newspaper; he says, as well as to promote the Bits of Hits service. Part of the Bits of Hits ad will run in the newspaper as well, he says.

In order to enhance advertising sales of the line, Bits of Hits is asking callers a lot of questions for market research. Brenner, Callers are asked for their age, sex, and ZIP code, while the computer automatically tallies the area code, he explains.

Advertisers are charged 20 cents per call for a sponsorship ad, and 10 cents per call for a rotation ad. All ads, except those for record labels, get competitive exclusivity. "If you call and hear a Nike ad, you won't also hear a Reebok ad," says Brenner, who declines to give the company's annual revenue from the phone lines. Advertisers can also target the ad to specific callers, Brenner says. "If you want your ad to run only to females 17-34 in a particular ZIP code, we can do that," he says.

The phone line used to have an ordering service, where callers could be plugged into the BOSE mail-order service and order the albums by phone, but that deal expired in January. Brenner says the company is now looking for a New York retailer to do fulfillment for the line.

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EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► SINGLES TRENCHES

#### The Art Of Dilemma

PRODUCER: Peter Collins

Label: 4913

California quartet's sixth full-length set is a stunner, running the gamut from rock-solid metal to swirling rock delivered on a platter of stunning guitar work. Production by Collins (Queensrÿche, Ratt) may be the extra push the band needs to propel it to the big league. While oddities may seep at the commercial appeal, such as the title track, "I Wanna Mean It," or the stream-of-consciousness "Not Stop" (who convinces fans that group's tendencies are just as wild as the groups' were).

### ► ROCK GALLERY

#### Rags In The Head

PRODUCER: George McManis

Label: 83239

Daley's first solo album in nearly five years finds his voice in fine form, especially on the yelling "Times Changed" and balled "Mirror Mirror." First single, "Days Of Grey," which sounds like Daley over a bed of CS&N, is already getting album rock airplay. In fact, the material doesn't always live up to the vocal performance, which could ultimately hamper the project.

### ► SONNY LANDRETH

#### Outward Bound

PRODUCERS: R.S. Parto & Sonny Landreth

Label: 4913

Louisiana guitar legend best known for his work with John Hiatt makes solo entrance with a satisfying and diverse album. Highlight is on Landreth's snapping guitar work, but he also boasts a pleasing voice and fine song writing chops; support from Hiatt, Sue Medley, and Marcia Marcuse augments trio's sound. "You're Away" and bluesy "Speak Of The Devil" highlight a notable collection.

### JENNIFER WARNES

#### The Hunter

PRODUCERS: Jennifer Warnes, C. Dozier, Bob & Ethel Schneider

Label: A&M 82089

Five long years after her acclaimed London Cohen record "Famous Blue Raincoat," Warnes re-emerges with a stately cut collection that should hit an AC bubble, with pop potential as well. Hand in with the lovely, elegant Fagen (who contributes appropriately Steve Nash-like "Big Noise, New York"), and Warnes and Richard's elegant singer's pieces are mellow as ever. "Rock You Gentily" will give the album a strong nod at the top.

### ► 24/7 SPZ

#### Spits In Humans

PRODUCERS: Terry Date, Jim Hester, Bruce Calver

Label: 4913

Fourteen-track collection shows off New York band's strength in diversity as it moves among funk, rock, world music, and soul with complete ease. "Break The Chains" has the feel of Faith Adams' "Rip It Up," and "I'm Ready" breaks like pushed properly. "Got It Goin' On" has a soulful, harmonious cast that segues into a rap, and "Crime Story" is the group's tale of a white cop killing a black man that won't win the hand any friends at the police academy. Officers notwithstanding, latest effort should continue to increase 24/7's following.

### ► THE SIGHTS

#### What Goes On

PRODUCER: John McVie

Label: 92110

Alternative band throws in some well-placed pop curves on a record that's shimmies, swirls, and jangles through 12

cute without ever sounding too precious. Harmonies are darn near irresistible on such numbers as "Milk and Honey" and ultra-pop "Can't Refuse Your Love." Fans of follow alternative/pop acts as stylish or the Commodores who enjoy dipping into this project.

### ► LISA LAVE

#### And I Love You

PRODUCER: John McVie

Label: 92110

From the first strains of the opening cut, "Remember," new-wave/Lave exudes an engaging blend of pop radio pulse and funky, street savvy. Producer Galt (who's crafted the tracks crisp and clean, leaving little room for the singer to play and develop a distinctive style. With a strong ballad push, this project could go the distance. Lave's close up to the title tune, a heartfelt ballad; as well as Madonna-inspired pop/dance ditty "Perfect Love" and the rock-peppered "Wonderland."

### DOC LAURENCE

PRODUCERS: Charles Pines & Doc Laurence

Label: 4913

Graff-voiced singer/songwriter weaves his own tales of love and life in a series of songs. "I'm a Fool for You" is a sweet ballad. Dr. John, and Van Morrison. Plottin's involvement would undoubtedly invoke comparisons to Grigorian, which aren't really valid since there's no musical similarity. The songs that put a spring in Laurence's step are "Come Fly With Me" and "Do The Right Thing" — will fare best at radio; the others may take repeated listens before sinking in.

### ► PJ HARVEY

#### Private Stills

PRODUCERS: PJ Harvey & Robert Ellis

Label: 4913

First offering from Island's new independent alternative offspring is an off-kilter, dense collection from Britain's no named after female rock singer. Her voice, which is by turns soothing, wailing and irritating, is always compelling, especially on such numbers as "Dress" ("Oh My Lover," and driving "She's a Gig") First released in England, the record catches some steam and could do likewise statewide among rock and college outlets.

### KIM ROGERS

#### Kim Rogers

PRODUCER: Max Waxen

Label: 4913

Singer/songwriter has developed quite nicely since her promising 1980 debut, "Soundtrack of My Life." While "Just Be True" is a clever, but somewhat homespun, proves not everyone is cut out for political soapboxing. Rogers' excellent ballad "The Heart, overring from the poignant "Nowhere Fast" to the humorous "Personal Page" with a clever lyrical hand. Producer Wallace dresses

her Dolly Parton-meets-Steve Nicks voice with light, guitar-driven accompaniment that should easily do the trick in leaving album rock programmers.

### THE HART THROBS

#### Julien Tiers

PRODUCER: The Heart Throbs

Label: A&M 8295

U.K. group spearheaded by Rose Carolini (who also did Rocho's debut album [see this release]) shared leads and sounds on second American set. Brulizing guitar notes of first album is here transmuted into a dreamier, less hard-edged sound; while original fans may be a little skeptical of group's approach, tracks like "Tay Test," "Hologram," and potent Cliff Brigen-produced "Bright Green Day" should still entice modern rock venues.

### JAMES McMURTRY

#### Candied

PRODUCER: Max Waxen

Label: 4913

Texas singer/songwriter's musical skew remains virtually unchanged on sophomore album. Executive producer John McManis (who co-produces one track here) again leads his band for leathery backbeat of McMurry's "Candied." The album's more interesting continues his conversational vocal style. Leadoff "Where's Johnnie" and "Hands in the Air" both of which are great arrangements, are strongest selections for album rockers.

### ► JOE HENRY

#### Don't Ask Me

PRODUCER: Joe Henry

Label: 4913

Singer/songwriter who produced two moving but memorable solo albums for A&M moves to indie label for another outstanding collection. "Don't Ask Me" is backed up by the fine Minnesota country/rock group the Jayhawks, who bring a glow to leadoff's "Respective (I'm a Fool for You)." "Good Fortune," "Stations," and "One Shot On" all show off Henry's poignant songwriting and his ability to establish a firm radio base are increasing, given the early airplay the N. 1 dater smashes "Club Lonely" is getting. Louis' mature sense of melody and groove is complemented by a pair of fine singers: Joe Cardwell and Stephanie Becker. (Other odd singles prospects include the horn-rimmed "Saved My Life" and the seductive, apocryphal "I Love Me.")

### ► THE TROGGS

#### Adren Adren

PRODUCERS: Jody Page

Label: 4913

An import gem gets stateside release, and should bring smiles to fans of the old Invasion group and modern rock legends alike. Raw-voiced singer Rick Presley and his mates (including with Peter Buck, Mike Mills, and Bill Berry of R.E.M., and group's frequent collaborator Peter Holsapple) on an album that effectively mixes acoustic and electric backings. "Crazy Animal" (penned by Philip Taylor, author of the big Troggs hit "Wild Thing"), "Tuned Into Love," and "Deja Vu" will ring chords with listeners.

### ► RODGERS & HAMMERSTEIN—OPENING NIGHT

#### Hollywood Bowl Orchestra

PRODUCER: Rodgers Hammerstein

Label: 4913

Though not a record is spoken, the words of Oscar Hammerstein will come readily to mind in this collection of originally presented overtures and suites from shows and film. TV efforts blended with R&B songs. Among the first-recording treats is an overture from "Allegro," indicating the score of this mid 1947 Broadway success has great beauty.

### R & B

### ► VARIOUS ARTISTS

#### My Memory Original Motion Picture Soundtrack

PRODUCERS: Jerry Bruckheimer, others

Label: 4913

Box-office performer in the

forthcoming Damon Wayans comedy (dialog snippets are included here) will offer fans of this genre a new twist as it delivers the goods by itself. "The Best Things in Life Are Free," the Luther Vanhorn/Jammi Jackson duet, and the De'Vone/Ralph Tresvant group effort, is a strong lever for the project, but tracks by Johnny Gill, Color Me Badd, Public Enemy, Glenn Medeiros, and The Chubb Kane supply worthy backup.

### ► SHOMAR

#### Every Day I Am A Sun

PRODUCER: Shomar

Label: 4913

Slick-sounding trio has already had success with first single "I'm Feel The Need" and there are other likely chart contenders, including "Are You Ready" and "Let It Be Me." Does the world really need another New-Jack-based, stylish, trendy act? Sure, especially when it's delivered as appealingly as it is here.

### ► THE BELLS

#### I Salute You

PRODUCERS: Various

Label: 4913

Chicago soul veterans work in a Philly groove as they celebrate their 40th anniversary. Since most of the group's production chores here are handled by Kenny Gamble and Leon Huff, album releases are the team's last upshot of soul sound, with some impassioned singing by the long-lived quintet beeping up the album. "I Salute You" and "I Can't Help Myself" will give classic R&B fans a jingle.

## DANCE

### ► L'ALOUIS & THE WORLD

#### Journeys With The Lonely

PRODUCER: L'Alouis

Label: 4913

Chicago-based composer and producer, who turned clubside set under a few covers with "French Kiss" and "Love" with a sterling sophomore set. Lushly arranged R&B-flavored bouzouls are the album's softer, more accessible side of establishing a firm radio base are increasing, given the early airplay the N. 1 dater smashes "Club Lonely" is getting. Louis' mature sense of melody and groove is complemented by a pair of fine singers: Joe Cardwell and Stephanie Becker. (Other odd singles prospects include the horn-rimmed "Saved My Life" and the seductive, apocryphal "I Love Me.")

## JAZZ

### ► HUGH MASKELA

#### Beast! Answer De Bush

PRODUCER: Hugh Masekela

Label: 4913

Veteran South African trumpet returns with another transcultural contemporary jazz/pop foray that offers further evidence of his musical movement has finally caught up to Masekela, and not the other way around. Album highlights include the pretty, down-tempo "Palms," as well as the more Afro-orientated tunes "Languts" and "Sekelins." Continuing along the same line, the album brought him fame in 1968 with "Grazin' In The Grass." Masekela also offers light-jazz covers of top-10 hits from the 1960s, including Jackson 5's "I'll Be There" and Joe's "Stepppin' Out."

### MCOTY THER BAND

#### The Turning Point

PRODUCER: Jerry Bruckheimer

Label: 4913

TYRER leads a 16-piece unit that is equally as playful with the piano as it is with the trumpet. "Passion Dance" or straight-ahead Ellingtonian ("In A Sentimental Mood"). Sounding like they are in the mood with especially excellent contributions

from trombonist Steve Turre, tenorista John Stanfield and Junior Cook, and sopranoist/Flute Doug Harris.

## LATIN

### ► JOHNNY CANALES & LOS HURACANES DEL NORTE

#### You Got It

PRODUCER: Johnny Canales & Los Huracanes Del Norte

Label: 92110

Why all the hype for Canales' jerky label debut are sure to be helped by his weekly television program, the bottom line is that you get it — "Canales" is a trademark TV tag line — in a catchy norteño-based effort jammed with achy, brawny tales of fractured love affairs. Canales is in fine fying-time form as he slides mournfully from quick-steppin' numbers such as "Bontenido De Cartas" to matchlessly parables "Tenezco Que Sufir" and "Mis Mejores Amos."

### ★ CLAUDIO BAGLIONI

#### Sexy Dance 89/91

PRODUCER: Claudio Baglioni

Label: 4913

Curiously, only three tracks on this smart 10-song pop-rock set are sung in Spanish, but this Italian singer/songwriter more than compensates by imitating classic, Italian-language love narratives with an expert, savvy, voice-driven delivery of the reminiscent of Dyzano or Sergio Dalma. The seductive, Italian-language tune "Mile Glori Di Te" is a real stand-out track, along with Spanish-language tunes "Yo, Del Mar" and "Nostratos No."

## COUNTRY

### ► MARY-CHAPIN CARPENTER

#### Come On Come On

PRODUCER: Mary Chapin Carpenter

Label: 4913

With passionate artistry, Carpenter comes up with the sweetest, most creative and intellectual country music. Again, she takes the crown as one of country music's most creative women, showcasing a finely tuned singing, and songwriting act. Carpenter wrote/co-wrote 10 numbers on this 12-song collection of picturesque pleasure. Listen for "The Hard Way," "Not Too Much To Meeky," (Other odd singles prospects include the horn-rimmed "Saved My Life" and the seductive, apocryphal "I Love Me.")

## CLASSICAL

### PROKOFIEV: SYMPHONY NO. 5; LEITENAU K&S SUITE

Schmidt, Benjamins, Dancow, etc.

Label: 4913

Not many have heard, or perhaps are even aware of, the vocal parts in the original score of two of the "K&S" movements, later more fully orchestrated by the composer himself. The element of novelty, in idiomatic performance by baritone, Andrea Schmitz, set this entry apart from the many that crowd the catalog. Novelty, apocryphal, and the orchestra turn in strong readings of both symphony and suite.

### BETHOVEN: CELLO SONATA (COMPLETO)

Peter Wipf, Paul Kates

Label: 4913

An interesting performance that lets the music spin its course slowly, but with cumulative effect. The sound is rich and clear, and the instrumental value. They succeed admirably and the two-disc set can be enjoyed to find intimate favor with connoisseur listeners.

**SPOTLIGHT:** Dedicated to the best 10 or so of an appropriate genre's chart or to an album platinum certification. **NEW AND NOTeworthy:** Highlights new and developing acts worthy of attention and other releases of special interest. **VITAL RECORDS:** Reviewed albums and compilation records of special artistic, cultural, and commercial interest. **PKCS (P):** New releases predicted to hit the top 10 of the chart in the format listed. **CRITICS CHOICE (C):** New releases, regardless of potential chart action, which are highly recommended because of their artistic or cultural significance. **S&S:** Send no cover to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel releases to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Time

BILLBOARD'S VIDEO NEWSWEEKLY

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## Perot Fuels 'Instant Publishing' Craze Turner, MPI, Vestron Enter Video Race

■ BY PAUL VERNA  
 and JIM McCULLAUGH

NEW YORK—Although Ross Perot has yet to officially announce his presidential run, he is already a political star thanks to such video suppliers as Turner Home Entertainment, MPI Home Video, and Vestron Video that have featured him in documentaries and interviews in the latest wave of "instant-publishing" programs.

Meanwhile, Worldvision Home Video has just issued the television miniseries "On Wings Of Eagles," a dramatization of Perot's rescue of Electronic Data Systems employees held captive in Iran.

MPI, which scored with a video on General Norman Schwarzkopf shipped in March 1991, expects its newly released "A Conversation With Ross Perot" to sell up to 300,000 copies, provided Perot remains in the public spotlight until at least Election Day, according to MPI CEO Waleed Ali.

If the Perot tape hits that mark, it will surpass the Schwarzkopf program—which Ali says has sold 135,000 units—as MPI's biggest-selling title.

In "The Conversation With Ross Perot," the tape, which is a television production on education, economics, and the like with journalist Sue Ann Taylor. According to Ali, the \$19.98 tape, approximately 70 minutes in length, has already shipped some 72,000 units in its first three weeks of release.

MPI will also rush-release a Perot interview with ABC-TV news anchor Peter Jennings that aired June 29, accompanied by a call-in segment following the special. In all, the program should run about 2½ hours, according to Ali.

"The way it works is the master is overprinted to us on the day of the program and then the duplicator gets it," he says. "We start taking orders on the day after the show, and within three or four days we have copies available." Ali adds that the cover art is prepared ahead of the release.

Turner's CNN Video unit—formed a year ago for the specific purpose of re-

ditional footage. Originally aired on PBS in April, the production became available through LIVE Home Video June 10 at \$12.98 suggested list.

Taking advantage of Perotmania, Worldvision is pushing "On Wings Of Eagles," based on the Ken Follet novel about Perot's rescue of two American executives in an Iranian jail. Starring Brad Lancaster and Richard Crenna, "Eagles" was previously available only as a rental release. It is now available at \$14.98.

The Perot titles are the latest example of an instant-publishing phenomenon that has snowballed in the past two years with the success of Gulf War-related tapes and similar high-interest programming.

However, Strand Home Video, which made a splash with a Saddam Hussein (Continued on next page)

*Video publishing  
 is very much  
 being ahead  
 of the game'*

leasing quick-turnaround cassettes on such international events as the breakup of the Soviet Union and the Gulf War—will throw its hat into the ring July 15 with the release of a one-hour tape called "Perot," according to Turner Home Entertainment executive VP Steve Chamberlain.

"We've gone to great lengths to do an original video," says Chamberlain of the \$19.98 video, which is narrated by CNN anchor Catherine Crier. CNN employs a five-member staff dedicated to producing original videos, supported by an extensive research team.

Of the estimated 25,000 units of "Perot," CNN expects to move, 50% will come from mass merchants, 20% from specialty stores, 25% from catalogs, and the rest from bookstores, according to Chamberlain.

Vestron's Perot pitch is "Ross Perot: Straight Talk," a one-hour interview with David Frost interspersed with al-

## Nestle Sweetens 'Wayne's World' Promo Picture With \$5 Rebate

■ BY JIM McCULLAUGH

LOS ANGELES—Paramount Home Video has locked in Nestle Food Co. as a U.S. promotional partner as part of a multimillion-dollar marketing campaign behind the direct-to-sell-through release of "Wayne's World."

The studio had already announced the \$120 million box-office-grossing title as an Aug. 12 release at a suggested list of \$24.98. With Nestle on board, consumers will receive a \$5 rebate with proofs of purchase from any combination of Hostess, Doritos, O'Jays, or Fritos products and the cassette itself.

The rebate offer is slated to appear in English only on more than 20 million single-serve packs of Nestle

foodfills distributed to retail outlets from Sept. 1 through Oct. 31. The rebate offer will expire Dec. 31.

At the same time, the studio has put together a major advertising and promotional campaign on the title in Canada that features an extensive tie-in with Hostess Frito-Lay.

Alan Perper, Paramount VP of marketing, says the scope of the program should generate about 1 billion consumer impressions in the U.S. alone.

Perper says, "The demos on this project, primarily 12-25, are special. This is absolutely a young person's product. To that extent we have tried to put together partners in the U.S. and Canada which are geared toward

(Continued on page 51)

## Imageware Develops Its Photo-Booth Biz

■ BY EARL PAGE

LOS ANGELES—San Diego-based Imageware wants to make photo vending picture-perfect. Its line of F/X booths, which ties in closely with movie and music stars, is being promoted by video and music stores but could be extended to include other entertainment outlets.

The Imageware booth allows a customer to take with the cast of "Star Trek," for example, to produce a \$5 retail-price souvenir photo postcard costing the store \$2.50, says Bob Kerrigan, marketing VP.

Attempting to enlarge its movie, music, and television focus, Imageware participated for the first time at the annual licensing show in New York in what Kerrigan describes as a "mission to see that the digital imaging industry is one stressing ethical business practices" and not ripping off artists through unlicensed products.

Imageware will not divulge its cost to license "Star Trek" characters because a deal with Paramount is still being negotiated that could allow the vendor to shoot scenes on the movie lot. Kerrigan is critical of competitors who he claims "have no arrangements whatsoever, use stock footage they obtain, and just hope no one brings actions against them." Kerrigan adds, "We can put you in the bar on the 'Cheers' set but not with Ted Danson. He wants too much money" for his image.

Imageware initially has targeted amusement locations for the installation of about 70 of its \$25,000 machines. Sites include Knott's Berry Farm, Buena Park, Calif.; West Edmonton Shopping Mall, Alberta, Canada; Falls Street Fairs, Niagara Falls; Magic Mountain, Valencia, Calif.; Sea World, San Diego; Excelsior Hotel & Casino, Las Vegas, where there is already a unit at the airport; and Santa Cruz

Beach Boardwalk, Santa Cruz, Calif.

In an effort to penetrate that market, Imageware made its debut at the International Council of Shopping Centers annual Spring Convention. Imageware typically works out lessening arrangements with stores and operators for the machines. Kerrigan claims "payback is within four to five months" after outright purchase, assuming sufficient customer traffic.

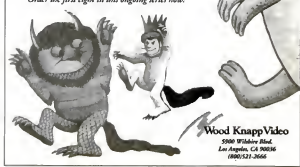
F/X uses electronic digital technol-

ogy and an electronic photo printer, dismissing the picture of old-style photo booths with film chains and developing solutions. Customers who enter the 34-by-66-by-37-inch booth interact with a computer. They direct their own portrait by touching the video monitor screen and selecting the most attractive pose, which can be seen and altered before the camera clicks. The machine says "thank you" when the picture is taken.

## THEY'RE WILD AND WOOD KNAPP'S GOT 'EM!

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 Los Angeles, CA 90036  
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Gorilla Theater. Turner Home Entertainment celebrates the 50th anniversary release of "King Kong" at New York's Empire State Building. From left are Martin Weinstein, senior VP, sales and marketing, THE; a Fay Wray stand-in; and Steve Chamberlain, executive VP, THE. The big ape is King Kong (see story, next page).

## Turner Thinking Big For 'Kong' Promo

BY SETH GOLDSTEIN

NEW YORK—Turner Home Entertainment and four partners are celebrating the 60th anniversary of "King Kong," which is being repackaged for release in mid-September. Sharing in the \$5 million promotion are Universal Electronics, Delta Airlines, the New York Hilton and Towers hotel and New York City, where the eighth wonder of the world made its last stand atop the Empire State Building.

Universal, which manufactures a

line of remote-control devices, is the biggest contributor and receives the lead position in the on-estate spots that precede the movie. According to national sales manager Richard Tyler, who attended The R's press conference in New York last week, Universal plans to spend \$5 million on broadcast and print to advertise the "Kong" connection.

Turner Broadcast Systems' five cable networks—CNN, Headline News, TBS SuperStation, and SportsSouth—are high on the list of TV beneficiaries including ABC,

CBS, NBC, Arts & Entertainment, Discovery, MTV, and ESPN. The campaign is twice the size of anything Universal Home has done since the company was launched in 1986.

Universal has enlisted its 15-person sales force, covering the same market-merchant accounts THE wants to reach with its \$16.98 version. Toy stores are among the outlets being solicited. "They're big-time interested," says executive VP Steve Chamberlain, thanks to a gimmick built into the box art. Stickers will suggest, "To hear Kong roar, press his chest." Customers who purchase the cassette and Universal's least expensive controller, the \$29.95 model, qualify for a \$5, proof-of-purchase rebate.

Chamberlain estimates the opening shipment of the \$16.98 "Kong" at 150,000-200,000 cassettes and the gift pack at 30,000. Probably 80% of the total will be in color and 20% in the original black-and-white, continuing a trend for action-adventure titles drawn from Turner's RKO library.

The latest in a series of suppliers, THE regularly sells about 30,000 copies a year of "Kong." Many of the older editions were done on the cheap. "We restored the dignity of the film," Chamberlain maintains. "THE stands to benefit from other anniversaries. As owner of the MGM library, it gets a cut of the revenues from expected sales of 1 million copies of 50-year-old 'Casablanca,' now in release, and '2001,' due to celebrate its 25th birthday in 1983.

## PEROT VIDEOS

(Continued from preceding page)

profile and followed it with Operation Desert Storm videos, passed on Perot. "We were looking at a Ross Perot tape, but there are several of them out there now. You have to be very much on your toes. Video publishing is very much behind of the game. If you walk a few weeks to see what happens, you can get beaten," says Strand VP of marketing Nick Craig.

He adds that Strand declined to release a video on the Los Angeles riots because "it would have been in bad taste."

Turner also has paused up opportunities. "The interesting thing about our company is we don't do everything," says Chamberlain. "We didn't do the William Kennedy Smith trial, we didn't do the Clarence Thomas hearings. This company has gone to great lengths to establish the credibility of CNN. First,

we are a news-gathering company, and that's where the priority lies. We're not going to do subject matter that wanders on the sensational side."

Sports videos, with releases timed to take advantage of the hoopla surrounding regularly scheduled playoffs and championship series, is one area in which measured growth has taken place. CBS/CBS Video delivered video on the Winter Olympics, the Duke victory in the NCAA Basketball tournament, and the Chicago Bulls NBA championship.

Sad Scamardo, CBS/CBS director of program promotions and public relations, says sales numbers "have gone up considerably. But we've also gotten better at it by communicating the information to the accounts way out in advance. We've got that down to a science."

## VIDEO PEOPLE

Marin LaMagra is promoted to VP of publicity at MCA/Universal Home Video, Los Angeles. She had been director of publicity.

Steve Feldstein is promoted to director, public relations, for Buena Vista Home Video, Los Angeles. He had been public relations manager.

At the same time, Jim Besantoni, formerly a district sales manager, has been promoted to the position of Western regional sales manager for Buena Vista Home Video.

Eric A. Peterson has joined Kultur International/White Star Video as Western regional manager, based in Belflower, Calif. Peterson has a sales and marketing background with Pickwick International, K-tel, Navarre, and Lieberman Enterprises.

LAMAGRA

STEVE MERILL

Steve Merrill is appointed product manager of sports and fitness at Paramount Video, New York. He was marketing director at Image Point Productions' broadcast commercial division in Chicago.

Dean Goldfarb, formerly president of Complete Entertainment, has joined Pacific Media Entertainment, a home video production and distribution company based in Chatsworth, Calif.

Deirdre Donahue, formerly director of domestic marketing, is promoted to VP of domestic marketing at Vision International, Los Angeles.

Susan McN. Jeffers is appointed VP of business and legal affairs at J2 Communications/National Lampoon, Los Angeles. She had been director, business and legal affairs, for MCEG Inc.

Herb Dorfman joins PPI Entertainment/Parade Video as VP of national sales. He had been VP of sales, East, for Orion Home Video.

Shep Gordon, co-chairman of Alive Films and president of Alive Enterprises, is named to the board of Action Pay Per View. Home video pioneer Andre Blum is chairman of Action, formed two years ago by president and COO Rick Blum.

Joseph D. Lissinas, former VP of marketing for Academy Entertainment, forms Lissinas Marketing, based in Burlington, Vt., to develop marketing campaigns for film and video.

Bryan Curtis, formerly video buyer at Waldenbooks, is now director of marketing for Rutledge Hill Press, a book publisher based in Nashville.

## Kid Video Is Growing Presence At Tower Classics; Disney Promo

A CLASSIC APPROACH: Melvin Jahn, manager of Tower Classics in Brea, Calif., is seen in the trouble-stocking his extensive children's section, since he follows one clear and simple guideline: "I bring in stuff I enjoy, and would want my own kids to have. If I had kids," he says.

Tower Classics, part of the Tower chain, attracts an educated, upscale customer "who wants someone who can tell them what's good, and why," says Jahn, "who fits the bill. A long-time, avid collector of children's books, Jahn discovered the Rabbit Ears video line "by mistake" while browsing in Tower Video two years ago. "I checked them all out, and then decided to see and hear everything in children's video," he says. Jahn brought Rabbit Ears into Tower Classics, then got hip to Strand/VC's "Thomas The Tank Engine" series.

Now, the kid-size section fills 16 feet of shelving, encompassing 30-40 titles; there are "a couple of hundred pieces, including a lot of stuff people don't know about," according to Jahn, like the BBC's "Rupert" series. It's aimed at ages 1 through 5, one of the hardest groups to find video for. "A children's endcap is a major merchandising tool, one that Jan changes twice a week. "We might do a Dr. Seuss Through The

Years" display," says Jahn, of the popular Random House line, "or the classic Brown and Gold line and books. Tower Classics has a line of 50-100 children's audio titles.

Before Jahn began beefing up the section, the Tower Classics' children's video consisted primarily of classic titles like "Peter And The Wolf" and "Carnival Of Animals"—and, in fact, Jahn has high expectations for "The Goodbye Lines Upstairs," a new video recently released by Classical Kids/The Children's Group, distributed by BMG. "It will be phenomenal," he predicts.

DISNEY PROMO: Consumers who purchase any \$12.99 Disney or Buena Vista Home Video title can expect in a store coupon—redeemable for a free 2-liter bottle of either Coca-Cola or Sprite—between June 19 and Sept. 30. The limited certificate is available inside \$12.99 titles, which include Sing-Along Songs, Cartoon Classics, Mini-Classics, TaleSpin, Rescue Rangers, The New Adventures Of Winnie The Pooh, DuckTales, Scudman, Dinosaurs, and Rocky & Bullwinkle. The tenth and latest title in the Sing-Along series—Disney's top-selling \$12.99 product line—is "Be Our Guest," featuring that song and the Oscar-winning title tune from

"Beauty And The Beast."

Disney's animated movie "The Great Mouse Detective" comes to home video July 17 at \$24.99, and a new video line featuring Alvin & the Chipmunks is scheduled to debut Sept. 11 on Buena Vista Home Video.

RABBIT NEWS: In May, Child's Play reported that Rabbit Ears was



by Moira McCormick

negotiating for distribution of a new Bible-tales series, "The Greatest Stories Ever Told." Rincón Children's Entertainment/BMG Kids landed the account, handling audio and video (a first for the line). The series debuts July 28 with "The Savior in the Storm" (told by Morgan Freeman, music by the U.K.'s Christ Church Cathedral Choir) and "Noah And The Ark" (Kelly McGillis, Paul Winter Consort); 11 more titles will follow. Rincón's initial marketing plans include a 48-piece self-shipper

floor display.

Also this month, Rabbit Ears' new 15-title American Heroes and Legends series takes a bow with "Brer Rabbit And Boss Lion" (Danny Glover, Dr. John), and "Davy Crockett" (Nicholas Cage, David Cronenberg) (Phyllis Diller, Tom Hanks). Rabbit Ears is reprinting and reprinting Rabbit Ears' original Storybook Classics line beginning July 29. Fourteen titles, formerly \$14.95, are now \$9.95, including "Peter Rabbit" (Meryl Streep, Lyle Mays), and "Thumbelina" (Kelly McGillis, Mark Isham).

MORE RINCÓN: The aforementioned Rincón Children's Entertainment is making available to retailers libraries with self-shipping floor display, in the shape of a large, colorful toy soldier, to house its four-title Christmas line. Those titles are the aforementioned "The Savior In The Storm," "Santa And The Tooth Fairy," "Santa's First Christmas," and "The Santa The Angel And The Soldier Boy" (which takes considerable liberties with Peter Collington's captivating picture book, yet—aided by a haunting score from Clannad—retains every bit of its magic). Suggested retail for each is \$12.98; street date is Sept. 29.

QUALITY TAKES A BOW: The Coalition for Quality Children's Video, profiled in this column in March, premieres its initial collection of award-winning children's videos Aug. 15. The Kids First! collection bows at the Barnes & Noble superstore in Minneapolis' Mall of America, and on Aug. 22 will be available at the Carle Place Mall in Long Island, N.Y. Other Barnes & Noble stores will carry the collection starting this fall.

The grouping of 15 titles, priced at \$14.95 each, is aimed at kids 5-12; all have won awards from Parents' Choice, the American Library Assn., Action For Children's Television, and other organizations. Each carries a Kids First! sticker. Included in the collection are titles by Lightyear Entertainment (distributed by BMG), Children's Circle (Weston, Conn.), Smartypants (Lakewood, Ohio), and KidVideo (Newton, Mass.).

Nationally, the collection will be available to consumers through its own catalog, produced by Chicago-based direct-mail company Facets Multimedia. The 50-title catalog launches in July at the Video Software Dealers Assn. convention.

Jackie Stasi contributed to this column.



# 'Juice' Packs A Powerful Message

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **'Juice'** (1992), Paramount Home Video, prebooks Tuesday (7).

One of the problems with most propaganda films is that they preach to the previously converted. People who see "JFK" were already predisposed toward conspiracy theories, just as those who see *Spide Lee* films generally already believe in racial equality. Which is why this film could have done a lot of good. It tells the story of the devastating effect that a gun has upon four black teens on the street. The ad campaign showed them with a glamorous-looking gun, which would have suckered in those who think that guns are glamorous, only for them to find a film that's one of the most effective and well-done pieces of anti-gun propaganda ever made. The script is thoughtful and provocative, the performances all completely convincing. But misguided moral guardians complained about the gun, and it was subsequently removed from all print ads. This made the film, which is actually about a gun, look meaningless. It also prevented gang members, and others who really needed to see it, from being attracted to it. Chalk up another score for high-minded idiocy, but don't let anyone stop you from checking this one out with "Boys N The Hood."

• **'Andre! Rublev'** (1966), Fox Lorber, prebooks 7/15.

Russian director Andrei Tarkovsky puts in the middle of the 15th century in this brilliant spiritual odyssey across a vast and treacherous medieval landscape. Rublev was a painter whose conscience was plagued by religious intolerance, and a monumental kaleidoscope of man's inhumanity to man. The wide-screen black-and-white photography is stupendous, and Tarkovsky is one of the few modern film makers who can be rightfully compared with Eisenstein. Not many



by Michael Dare

films actually deserve the title masterpiece. This is one of them. See it with "Name Of The Rose."

• **'Barbarian Queen II: The Empress Strikes Back'** (1989), LIVE Home Video, prebooks Wednesday (6).

In a brilliant variation on the old "big-breasted women saved from un-speakable evil by musclemen who can't act" routine, this film tells the tale of unspeakable women saved from evil musclemen by big-breasted women who can't act. After Princess Athalia is stripped of her power by her villainous brother, she joins a gang of female rebels who cavort about the woods in skimpy leather outfits. Mud wrestling and sneaky chewing ensue. Truly mindless and truly entertaining. See it with "Robin Hood."

• **'Stop! Or My Mom Will Shoot'** (1992), MCA Universal Home Video, available now.

The part of a violent cop who's actually a wimp and a mama's boy is potentially very funny, and it's not as though Sylvester Stallone does a bad job in the lead. But the film becomes a joke on his image as a tough guy rather than a joke based on the plot. I never thought I'd say this about anything, but it would actually have been better if it had starred John Ritter. See it with "Where's Poppa?"

• **'Bush'** (1992), MGM/UA Home Video, prebooks Thursday (9).

This rough take of undercover nars is incredibly well shot, with outstanding performances by Jennifer Jason

Leigh, Jason Patric, and especially Gregg Kinnear. But it all does little to disguise the fact that it's basically just another right-wing, just-any-no, anti-drug diatribe. See it with "The Man With The Golden Arm."

• **'Fortunes Of War'** (1991), CBS/Fox, available now.

A professor and his wife, played by Kenneth Branagh and his wife Emma Thompson, do their best to ignore WWII while living in the Baltics in 1939. This is a lovely British study of ennui in crisis that miraculously manages to make a world war about as interesting as watching wallpaper dry. They travel from Bucharest to Athens and Cairo, watching the war escalate while endlessly maintaining their composure. See it with "Oh, What A Lovely War" and a lot of coffee.

• **'Until The End Of The World,'** (1991), Warner Home Video, (Continued on page 53)

## BILLBOARD'S BIG 6 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Int'l talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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\_\_\_\_\_ 1992 International Buyer's Guide (8044-7) \$75  
 \_\_\_\_\_ 1992 International Talent & Touring Directory (8042-0) \$67  
 \_\_\_\_\_ 1992 Record Retailing Directory (8062-8) \$99  
 \_\_\_\_\_ 1992 International Tape/Disc Directory (8053-8) \$35  
 \_\_\_\_\_ 1992 Country Music Sourcebook (8054-4) \$40  
 \_\_\_\_\_ 1992 International Recording Equipment & Studio Directory (8043-9) \$37

## Billboard.

FOR WEEK ENDING JULY 11, 1992

## Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.					Compiled from a national sample of retail store sales reports.				
THIS WEEK 3 WEEK AGO 2 WEEK AGO WEEK ON CHART	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price		THIS WEEK 3 WEEK AGO 2 WEEK AGO WEEK ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price		
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
1	35	★ ★ ★ ★ ★ MAGIC JOHNSON™ JAMES SHOOTING Video (CBS/Fox) 3118	19.98		1	27	CHERITON™ AT THE ATTITUDE Video (CBS/Fox) 2576	19.98	
2	35	LARRY BIRD: A BASKETBALL LEGEND Video (CBS/Fox) 3191	19.98		2	33	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97	
3	NEW	NBA DREAM TEAM Video (CBS/Fox) 3516	14.98		3	37	SCARLETT SIMMONS: SWEAT TO THE OLDSIES ® Warner Home Video 616	19.98	
4	6	MICHAEL JORDAN: COME FLY WITH ME Video (CBS/Fox) 2173	19.98		4	287	CALLANETICS © MCA/Universal Home Video 80429	29.98	
5	274	BOB MARVIN'S COMPLETE AUTOMATIC GOLF METHOD ® Video (MCA) 39	19.98		5	23	BUNS OF STEEL 3: BUNS AND MORE	19.95	
6	71	MICHAEL JORDAN'S PLAYGROUND Video (CBS/Fox) 2158	19.98		6	73	BUNS OF STEEL WITH GREG SMITHY The Major Group	14.98	
7	9	WRESTLEMANIA VIII Coliseum Video 128	59.95		7	152	KATHY SMITH'S FAT-BURNING WORKOUT The Major Group 131	19.98	
8	19	NFC 1991 VIDEO YEARBOOK PolyGram Video M102833	19.98		8	17	CORY EVERSON'S STEP UP TIME KANCE Entertainment 60005	19.98	
9	11	MAGIC JOHNSON™ PUT MAGIC IN YOUR GAME Video (CBS/Fox)	9.98		9	11	DANCE WORKOUT WITH BARBIE Burns Video Home Video 1199	19.98	
10	17	THE OFFICIAL 1992 NCAA CHAMPIONSHIP Video PolyGram Video 5577	19.98		10	38	BUNS OF STEEL 2: STEP WORKOUT The Major Group TMG116	19.98	
11	14	BO KNOWS BO: THE BO JACKSON STORY Video (CBS/Fox) 3118	19.98		11	9	ARIS OF STEEL	19.98	
12	9	SPORTS BLOOPER AWARDS ESPN Home Video 85031-4	9.98		12	15	GENIE AUSTIN'S STEP WORKOUT Parade Video 81	19.98	
13	8	TRUMP! ON TORONTO ROAD Video (CBS/Fox) 3516	14.98		13	RE-ENTRY	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98	
14	107	CHAMPIONS FOREVER © 2 Communications 22-0047	19.98		14	10	ARIS OF STEEL The Major Group	19.98	
15	17	ONE SHINING MOMENT Video (CBS/Fox) 3551	9.98		15	NEW	KATHY SMITH'S STEP WORKOUT Video (CBS/Fox) 2576	19.98	
16	39	NBA SUPERSTARS 4 Video (CBS/Fox) 5558	14.98		16	63	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	19.98	
17	28	SUPER SLAMS OF THE NBA Video (CBS/Fox) 3516	14.98		17	38	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.98	
18	25	ATTACK: ANDRE AGASSI & NICK BOLLETTIERI GMY Enterprises SPV-49504	29.98		18	33	QUICK CALLANETICS-ARMS AND BEHIND MCA/Universal Home Video 81063	14.98	
19	12	NBA COMIC RELIEF Video (CBS/Fox) 3000	24.98		19	17	JANE FONDA'S EASY GOING WORKOUT Warner Home Video 058	19.98	
20	81	LEE TREMPER'S PRESS GOLF TIPS VOL. 1 Thermomart Home Video 12823	29.98		20	14	ARIS OF STEEL MCA/Universal Home Video 80809	14.98	

▲ 71A gold certification for sales of 125,000 units or a dollar volume of \$9 million; at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. 71A platinum certification for sales of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$3 million at suggested retail for nontheatrical titles. © 1992 Billboard/99 Communications.

## THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK PICTURE(S)/STUDIO	WEEKEND GROSS (\$)	NO. OF SITES PER CENTURY AGE (\$)	WEEK IN RELEASE (\$)	TOTAL GROSS (\$)
1 <b>Batman Returns</b> (Warner Bros.)	25,426,426	2,644	1	96,770,068
2 <b>Unlawful Entry</b> (20th Century Fox)	10,067,609	1,591	—	10,067,609
3 <b>Sister Act</b> (Buena Vista)	7,210,013	2,087	4	67,257,910
4 <b>Housewife</b> (Warner Bros.)	5,654,420	1,877	2	29,822,625
5 <b>Pelot Games</b> (Paramount)	5,321,352	2,284	3	58,171,173
6 <b>Lethal Weapon 3</b> (Warner Bros.)	3,265,014	1,871	6	127,328,174
7 <b>Pinochio</b> (Buena Vista re-issue)	3,145,140	1,907	—	3,145,140
8 <b>Far and Away</b> (Universal)	2,460,305	1,668	5	46,438,110
9 <b>Encino Man</b> (Buena Vista)	1,084,273	1,250	5	34,809,411
10 <b>Ad 35</b> (20th Century Fox)	1,001,574	1,195	5	51,312,822



When it comes to teaching youngsters how to read, General Foods has never been at a loss for words. Or at a loss for inspired literacy programs.

Their Reading Rocket workshop, for example, has been instrumental in instilling a real fondness and desire for reading in primary school children.

In addition, their

Partners in Change,

Jello Jigglers program,

Star Serve, Maxwell

House Learning Center,

and involvement with

Literacy Volunteers of

Westchester County

have greatly impacted

the literacy problem

as a whole. Recognizing the importance of community service in the workplace, General Foods has supported programs like these since 1958.

This is the kind of corporate activism that the Points of Light Foundation hopes to promote. The Foundation is an independent, non-profit organization founded in 1990 to encourage community service. Like General Foods and other businesses that promote public service, we are committed to

solving serious social problems on a local level, with innovative solutions.

And even though employees are often required to give time to these social programs during working hours, companies have reported only positive effects on their businesses, such

as enhanced employee self-esteem and morale, and improved leadership and teamwork.

With the participation and support of our nation's businesses, we know that real progress

can be made in solving local social problems (as General Foods has demonstrated).

To learn more about corporate involvement in community service, please call the Points of Light Foundation at 1-800-888-7700. You're probably well aware of how desperately your community needs your help. There's no need to spell it out for you.

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DOING IT FOR YEARS.**



**POINTS OF LIGHT**  
FOUNDATION



## NESTLE SWEETENS 'WAYNE'S WORLD' PROMO PICTURE

(Continued from page 17)

those demographics."

Perper says research indicates there is a 96% awareness factor of the movie among 12-30-year-olds; 89% of all 12-30-year-olds, or 23.5 million, have seen the movie; 10% of all males 12-17 years old have seen the movie three times or more; one-third of the target audience indicate they will purchase the cassette as a gift; four out of 10 "Wayne's World" purchasers intend to buy more than one cassette; and the combined personal and family spending power of 12-30-year-olds is \$82 billion.

"The research speaks to a potential audience that really hasn't been tapped in our business before," says Perper. "Typically, many direct-to-sell-through titles have a wider demographic or appeal to kids. This is a unique niche as far as the demographics are concerned. We're in uncharted waters."

The movie has also spawned a million-selling soundtrack on the Reprise label that hit the No. 1 position on The Billboard 200. This week the soundtrack is at No. 60.

Paramount will use TV, radio, and print to plug the title.

In the prime-time and syndicated TV show mix are spots on "The Arsenio Hall Show," "Saturday Night Live," "Married... With Children," "Fresh Prince of Bel Air," "The Simpsons," "In Living Color," "Young Indiana Jones," "Beverly Hills, 90210," and "Star Trek: The Next Generation."

MTV will be used heavily. Print vehicles will include Rolling Stone, Spin, Premiere, and People.

The first stage of advertising will begin prior to street date and run past it. A second stage takes place in September, while a third rolls out before

Christmas.

A 25-city radio promotion is also being put together with consumers eligible to win copies of the movie, "Wayne's World" caps, and a grand prize of an all-expenses-paid trip to New York to see a taping of "Saturday Night Live."

When consumers send in proof of purchase from five Butterfinger candy bars or five Butterfinger ice cream bars, and from one "Wayne's World" tape, they can get a "Wayne's World" cap, a \$12 value, for only \$5.

Nestle will promote the offer in August and September with tags on its Butterfinger TV and print ads, as well as on in-store point-of-purchase material in about 10,000 outlets. In turn, Paramount will cross-promote the offer on video store product displays. The offer will expire next Jan. 31.

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF  
RETAIL STORE SALES REPORTS

WEEK	2 WEEK AGO	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Weeks on Chart	Estimated Last Week
★ No. 1 ★						
1	1	11	101 DALMATIANS Walt Disney Home Video 1263		1961	24.99
2	2	15	FIEVEL GOES WEST Amblin Entertainment/MCA/Universal Home Video 81067		1991	24.95
3	3	33	FANTASIA Walt Disney Home Video 1132		1960	24.99
4	4	61	THE JUNGLE BOOK Walt Disney Home Video 1122		1962	19.99
5	NEW		OSNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311		1992	12.99
6	6	41	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142		1991	24.99
7	5	15	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290		1991	19.98
8	11	11	OSNEY'S SING ALONG SONGS: WITH BARBIE Buena Vista Home Video 1361		1991	19.99
9	10	53	PETER PAN Walt Disney Home Video 960		1963	24.99
10	8	213	AN AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536		1986	19.95
11	7	354	QUMBO Walt Disney Home Video 24		1941	24.99
12	13	198	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099		1973	14.95
13	9	135	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864		1988	24.95
14	15	95	ALL DOGS GO TO HEAVEN MCA/Universal Home Video M301668		1989	24.98
15	16	299	ALICE IN WONDERLAND Walt Disney Home Video 36		1951	24.99
16	12	202	ROBIN HOOD Walt Disney Home Video 228		1973	29.95
17	14	143	BAMBI Walt Disney Home Video 942		1942	26.99
18	17	111	THE LITTLE MERMAID Walt Disney Home Video 913		1989	26.99
19	RE-ENTRY		THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117		1988	19.99
20	RE-ENTRY		OSNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908		1989	12.99
21	RE-ENTRY		SIMPLY MAO ABOUT THE MOUSE Buena Vista Home Video 1217		1991	15.99
22	18	25	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1253		1991	12.99
23	NEW		OSNEY CARTOON CLASSICS: HAPPY SUMMER DAYS Walt Disney Home Video 413		1992	12.99
24	NEW		OSNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410		1992	12.99
25	NEW		DINNEY CARTOON CLASSICS: GOOFY'S WORLD OF SPORTS Walt Disney Home Video 411		1992	12.99

● 1A gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for physically released programs, or of at least 25,000 units and \$1 million at suggested retail for nonphysical certification for a minimum sale of \$50,000 units or a dollar volume of \$18 million at retail for physically released programs, and of at least 50,000 units and \$2 million at suggested retail for nonphysical titles. © 1992, Billboard® Communications.



## BILLBOARD'S HOLIDAY PRODUCT SHOWCASE

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## Airline Cuts Of Films Find A Champion In Ga. Retailer

**AIRLINE APPROVED:** Georgia store operator Wills LaCrosse is an apostle for a new program endorsed by the Motion Picture Association of America (MPAA) in special sections. The idea, being used in all three of LaCrosse's Prime Video outlets around Atlanta, comes from the Dove Foundation, an organization hoping to inspire Hollywood to release the airline versions of popular movies for home video use.

"This has nothing to do with censorship," says LaCrosse, insisting that he is not personally a zealot or right-wing crusader. "I can take any R-rated movie. It's just that there is a demand for family-friendly movies. I saw the value of the Dove program right away and joined up," he says, claiming that the promotional value alone is worth the \$100 annual Dove Foundation cost per store.

"They're going to have Atlanta Falcons players in my store signing autographs and it's not going to cost me a thing," says LaCrosse of an upcoming promotion geared to the Video Software Dealers Assn. annual convention July 26-29 in Las Vegas, where Dove executives will make an appeal to Hollywood.

"We've got 1,000 Dove member stores we feel we can make a case for Hollywood to release two versions because we can say we're renting to 100,000 movies," says LaCrosse. The program has national significance, he says, because Minneapolis-based Video Buyers Group is recommending its members take a look at the Dove program.

Video Buyers Group president Ted Engen endorses the idea. "It's an addition to, not in opposition to, the ratings we now have" from the Motion Picture Assn. of America, says Engen of the Dove designation that goes on the movie package. "There's always those people who yell, holler, and scream about the violence and sex. Here's a way for a dealer to appeal to a certain segment of the customer base."

says Engen, who led the fight against a censorship movement in Minnesota.

In his Atlanta stores, LaCrosse is stocking 500 of the 800 movies Dove has approved so far. "Pretty soon we'll be placing certain titles in the Dove section right way, like 'The Rocketeer,'" for example. "We're also thinking of discount price to call attention to the selection," LaCrosse says.

Right now the basic rate at LaCrosse's stores is \$3 for two-day rental, with new releases \$2 for one day.

"We're fighting Kroger across the street at 99 cents on catalog," he says. "According to LaCrosse, many movies would rent 'right off the shelf' if only the cleaned-up airline versions were available. 'I could use 'Doc Hollywood' as an example,'" he says. "If the girl is not shown fully naked as she comes out of the lake and if they cut the sex scene in the boat. What we're talking about here are family versions of the hit movies."

**UNLIMITED PLAY:** In sharp contrast to widely publicized tests last summer in Northern California, Rank Video Services America is quietly experimenting with video chains to experiment with its Showcase limited-play videocassette in various markets around the U.S., according to Rank's David Cuyler.

The tests are not being publicized at all and Rank will not trumpet the Showcase at the upcoming VSDA annual convention in Las Vegas.

In an interview, Cuyler discussed the experiments that took place a year ago around Sacramento, which included the mix of so-called "green" Showcase cassettes and conventional blank copies of the same title.

"As the test progressed the mix became varied. It was not always the same," says Cuyler, making it difficult to evaluate results. Now, (Continued on next page)

## STORE MONITOR

by Earl Paige

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Weeks on Chart	Rating	Top Selling
1	1	12	103 DALMATIANS	Walt Disney Home Video 1263	Animated	1761	G	24.99
2	2	5	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1951	R	19.98
3	3	35	FANTASIA	Walt Disney Home Video 1132	Animated	1040	G	29.98
4	6	7	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1952	NR	13.95
5	7	18	FIEVEL GOES WEST*	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1091	G	24.95
6	3	3	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1982	R	70.98
7	3	3	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	8011	G	13.98
8	3	3	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinne Bailey	1992	NR	13.95
9	27	3	MARIAH CAREY: UNPLUGGED + 3	Sony Enterprises 19V-41933	Mariah Carey	1398	NR	13.98
10	11	11	THE JUNGLE BOOK	Walt Disney Home Video 0502	Animated	8807	G	24.91
11	18	3	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1990	NR	18.98
12	10	7	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	13.98
13	9	8	PENTHOUSE: SATIN AND LACE	Penthouse Video A/Vision Entertainment 50291-3	Various Artists	1992	NR	13.98
14	10	9	MORRISSEY: LIVE IN DALLAS	Warner Reprose Video 3-38305	Morrisey	1992	NR	14.98
15	10	9	QUEEN: WE WILL ROCK YOU	MCA/Universal Home Video Sirena Home Video 2115	Queen	1982	NR	14.98
16	NEW	▶	PRINCE AND THE N.P.G.: SEXY M.F.	Warner Reprose Video 3831-1	Prince And The N.P.G.	1992	NR	14.98
17	NEW	▶	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	13.98
18	12	10	CHER/FITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	13.98
19	19	19	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. PBV0705	Various Artists	1992	NR	13.98
20	11	11	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Bechtel Video Stammar Ent. Inc. 664001	Mike Myers Dan Aykroyd	1992	NR	24.99
21	16	34	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0702	Various Artists	1991	NR	13.98
22	9	9	LONEZONE DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Downey Jr. Tiffany Love Jones	1992	NR	13.95
23	NEW	▶	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1992	R	25.98
24	RE-ENTRY	▶	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Kirk Lazarus Michael Keaton	1989	PG-13	18.98
25	11	11	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	13.98
26	23	6	THIS IS SPINAL TAP	New Line Cinema Columbia TriStar Home Video 75273	Christopher Guest Michael McKean	1984	NR	14.95
27	30	7	2ND ANNUAL GIRLS GAMES OF SUMMER	A/Vision Entertainment 3-50315	Various Artists	1992	NR	13.98
28	27	44	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	13.98
29	27	3	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1991	NR	18.98
30	NEW	▶	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	18.98
31	19	18	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	13.98
32	10	10	THE DOORS	Carcano Home Video Live Home Video 48955	Val Kilmer Meg Ryan	1991	R	12.98
33	34	18	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1991	NR	19.95
34	NEW	▶	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	13.98
35	26	7	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	13.98
36	33	18	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	18.98
37	35	18	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A/Vision Entertainment 50288-3	Various Artists	1991	NR	13.98
38	27	41	THE RESCUERS DOWN UNDER	Walt Disney Home Video 11-2	Animated	1991	G	24.99
39	33	3	DANCE: WORKOUT WITH BARBIE	Buena Vista Home Video 1351	Animated	1991	NR	11.98
40	38	91	THREE TENORS IN CONCERT *	PolyGram Video 071-223-3	Carnegie - Domingo - Pavarotti	1990	NR	24.95

\* RKA sold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. \* RKA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. \* RKA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million in retail for theatrically released programs, or of at least 25,000 units and \$2 million of suggested retail for nontheatrical titles. \* RKA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$8 million at retail for theatrically released programs, and of at least 100,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard® Publications.

## STORE MONITOR

(Continued from preceding page)

"we are more flexible on this," he says. The idea is to bump up shipments beyond 300,000-500,000 copies of a hit rental title through extra sales of the half-price Showcase.

"We think we have a viable answer to the requirements for depth of copy on new releases," Cuyler says.

Rank wants more empirical data from retailers before adjusting the number of plays available with each Showcase cassette, which now erases itself after the 25th run. In current tests, the consumer is advised of the erase feature only if there is one play remaining.

"Actually, we had very little consumer reaction in Northern California," says Cuyler of the site of the first trial. He adds that research supports the theory that consumers don't watch their selections repeatedly—the number is well below 1.5 times per rental.

Rank has other applications in mind once more data are available. Among them is the use of limited-play screeners. Screeners are a problem, particularly in Europe, because they often wind up as masters for illegal duplicators. Showcase could provide protection if only one or two plays were allowed.

## 2ND FEATURES

(Continued from page 19)

Video, available now.

One of the all-time great modern rock soundtracks, featuring superb work by R.E.M., Elvis Costello, k.d. lang, Peter Dinklage, Talking Heads, and Lou Reed, does little to live up to its incredibly tedious exercise in God knows what. A nuclear-powered satellite is about to plummet to earth, so everybody panics except for a jaded party girl played by Solveig Dommartin, who travels around the world searching for meaning. The fact that she has little discernible talent wouldn't mean much if she weren't on screen 90% of the time. She's surrounded by people who really can act, like William Hurt and Max Von Sydow, which makes her lack of appeal all the more disheartening. It all builds to a semi-psychodelic light show that adds up to nothing. Does existentialism have to be boring? See this with "The Sheltering Sky" and call me when you wake up.

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Billboard®

FOR WEEK ENDING JULY 11, 1992

## Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			*** NO. 1 ***				
1	1	1	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	8	8	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
3	3	5	JFK	Warner Bros. Inc. Warner Home Video 12306	Kennedy Costner	1991	R
4	4	4	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
5	9	6	FOR THE BOYS	FoxVideo 5595	Danny McDevitt James Caan	1991	R
6	NEW	1	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
7	6	6	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
8	8	8	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Doris Moore Jeff Daniels	1991	R
9	4	10	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Dorian Wayans	1991	R
10	10	10	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
11	9	4	FREELACK	Morgan Creek Productions Inc. Warner Home Video 12328	Ernie Estrine Nick Jagger	1991	R
12	9	9	LITTLE MAN TATE	Ocean Pictures Ocean Home Video 8778	Jodie Foster Adam Hahn-Byrd	1991	PG
13	NEW	1	KUFFS	Universal City Studios MCA/Universal Home Video 01245	Christian Slater	1991	PG-13
14	16	18	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Geddie Hawkin John Heard	1991	PG-13
15	12	9	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
16	13	8	THE COMMITMENTS	FoxVideo 1506	Robert Arns Michael Arns	1991	R
17	16	4	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
18	18	18	CURLY SUE	Warner Bros. Inc. Warner Home Video 12218	Alicia Porter Jim Belushi	1991	PG
19	18	15	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Frankie Fong Henry Thompson	1991	R
20	18	18	RICOCHET	Silver Pictures HBO Video 90683	Dennis Washington John L'Hevy	1991	R
21	16	9	COMPANY BUSINESS	MGM/UA Home Video 90236	Gene Hackman Maharishi Bhattacharya	1991	PG-13
22	21	3	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75463	River Phoenix Keanu Reeves	1991	R
23	20	16	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
24	23	13	SHATTERED	MGM/UA Home Video 902357	Toni Geringer Greta Scacchi	1991	R
25	36	3	TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
26	22	9	THE PEOPLE UNDER THE STAIRS*	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Evelyn McGill	1991	R
27	28	3	INSIDE OUT 2	Playboy Home Video UM Dist. Corp. PBW0710	Various Artists	1992	NR
28	31	13	RAMBLING ROSE	Live Home Video 69500	Laura Dern Diane Ladd	1991	R
29	30	13	THE SUPER	FoxVideo 1872	Joe Pez Ruben Blades	1991	R
30	35	2	WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
31	29	7	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75363	Kod N Play	1991	R
32	34	7	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
33	25	4	THE INDIAN RUNNER	MGM/UA Home Video 902516	David Morse Viggo Mortensen	1992	R
34	38	5	CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Telly LeVitt Vincent Scotti	1991	R
35	33	10	INSIDE OUT	Playboy Home Video UM Dist. Corp. 0706	Various Artists	1992	NR
36	26	5	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
37	24	15	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
38	32	14	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
39	27	11	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
40	37	25	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R

\*TAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. \*\*TAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard® Communications.

# Pro Audio

## The studio market is moving ahead

### Wrapping Studio For DCC Demonstration

■ BY SUSAN NUNZIATA

NEW YORK—Media Technologies Inc., which was appointed technical support group for manufacturers of DCC in North America in May, is putting the finishing touches on a studio facility designed for demonstration of the specialized mastering and text-editing equipment required for the format.

Although Philips will supply DCC duplication equipment directly to plants for some time, Media Technologies was recently authorized to begin marketing the mastering and text-editing gear directly in North America.

"The audio market is one we will now be pursuing actively," says Rainer Zopf, president of Media Technologies. "The mastering and text-editing equipment should be primarily targeted for studios, since they are the ones who have the means to discuss with producers, promotion people, and artists what text and graphics they want."

Zopf notes that interest among studios is high, although most facilities are still in the information-gathering stages.

Donald Jennings supervises the demo studio, in Lynchburg, Va., which will provide training for engineers on the creative use of the system. Jennings also serves as the technical contact for Media Technologies' complete line of DCC and analog duplicating gear.

Prior to joining Media Technologies, Jennings was studio manager and chief engineer at Lynchburg-based Thomas Road Studios for 18 years.

Media Technologies, Bohemia, N.Y., is working in conjunction with Philips to assist pilot DCC facilities in

coming on-line. Media Technologies staffers provide consultation for plants and studios considering investments in DCC manufacturing and mastering, as well as equipment installation and ongoing technical support, according to Zopf.

The exclusive North American representative for Lyrec analog duplication equipment, Media Technologies is training its regional sales and service personnel to work with the DCC format.

The firm also represents Duplitrone, a Wheeling, Ill.-based manufacturer of digital bit master systems for analog duplication.

"Duplitrone is negotiating an arrangement to incorporate the Duplitrone digital bit with a DCC system," says Zopf, noting that Media Technologies would supply that product as well.

Although all DCC duplication equipment is initially being supplied by Philips, eventually the field will be open for other manufacturers of duplication equipment to direct-market their products. Media Technologies' service for DCC slaves or digital master equipment supplied by competitors of Lyrec and Duplitrone "is something that will be worked out between ourselves, Philips, and the other company," says Zopf. "That still has to be discussed."

On June 23, Philips announced the availability of the Lyrec DCC slave for high-speed duplication. The slave has a list price of \$35,000.

The complete mastering system from Philips has a suggested list price of \$125,000, while a complete QC system, featuring gear from Lyrec and Philips, will have a \$96,000 list price.

Media Technologies will also offer a turnkey package of duplication equipment for DCC that includes the mastering system, slaves, and QC gear.

Zopf notes the most challenging aspects of DCC production lie in mastering for the format. "It's a new technology, and something people have to get familiar with is the capability of the DCC system not only to transfer the recorded content of music onto the master but also join it with the text and graphic capability of the DCC system," says Zopf. "You now have people in the studio environment who have to get used to working on a computer and merging these capabilities to come up with a final master. To do this successfully will require one-third practice, one-third talent, and one-third know-how."

There are four facilities in the U.S. now preparing pilot DCC plants: WEA Manufacturing, Capitol/EMI, Sonopress, and Cinram. These plants expect full-time use of their equipment by midsummer.

DCC has also prompted increased interest in digital bit systems among independent duplicators looking to prepare for the new format, says Zopf. "What people realized is the necessity for a digital bit for DCC, and to a certain competitive, many independent duplicators are desiring to

get into a digital bit now, which allows them to improve the analog compact cassette's quality without buying something that might be obsolete when DCC gains acceptance," says Zopf.

In addition to West Coast, East Coast, and Midwest offices, Media Technologies includes a spare-parts facility in Charlotte, N.C., and a satellite office in Monterey, Mexico. The Charlotte facility is headed by VP Bryan Cammarata and the Monterey sales and service office, operated through Audio Consultants, is headed by Santiago Salinas.

The company changed its name from AEG Corp. in 1991 and, in early June of this year, it relocated its Ronkonoma, N.Y., headquarters to Bohemia, N.Y. 11716.

## An Expanding Todd-AO Thinks Big

### Renovated Scoring Stage Accommodates 150 Musicians

NEW YORK—Responding to growing demand for large recording facilities, Todd-AO opened a newly renovated scoring stage, designed to accommodate 150 musicians, at 23rd St. and Sixth Avenue in Studio City, Calif. The yearlong, \$3 million project includes a complete redesign of the stage and control room and the addition of a variety of new equipment.

"This was originally built as a classical recording stage, as Hollywood used them years ago," says Chris Jenkins, president of Todd-AO/Glen Glenn Sound. "With synthesizers and multitrack recording, these rooms became dinosaurs. There's been a trend over the last 10 years to move back toward full orchestra scores, and the bulk of the movies we do here now use symphonic scores. We saw it as a good opportunity to expand into a music field that's associated with our business, and to have a real full-service post facility."

The new stage complements existing Todd-AO facilities and services in Studio City and Hollywood, which have a combined total of 11 feature and television mixing stages, and three ADR/Poley stages. The New York facility offers two mixing stages and one ADR/Poley stage.

Scoring mixer Shawn Murphy, who recently scored "Batman Returns" and "Far And Away," served as main consultant in the development of the stage and has joined the company full-time as supervising sound mixer.

Murphy is a 15-year industry veteran who has scored and supervised more than 100 feature films. In the quality for several award-winning films, including "Dances With Wolves," "Field Of Dreams," and "Glory."

The scoring stage, which was built in the late '30s, had been accus-



Elta James At Muscle Shoals. The legendary Elta James, center, completed her latest album at Muscle Shoals Sound Studio in Muscle Shoals, Ala., with producer Jerry Wexler, right. The album, slated for release on Elektra Records in August, features several duets with Steve Winwood, left.

tically modified over the years for an extremely deep sound, according to Jenkins. "With the advent of multitrack recording and multiple microphones, instead of getting the sound of the room, getting individual instruments has been the goal in the past 20 years," he says. "People had been trying to deaden these rooms down to dead sound. Now, with [scoring mixers like] Sean Murphy and Bruce Botkin, the trend is more toward a symphonic, concert-hall sound."

The acoustic redesign provided the room with a 2.0-second reverb

*'There's been a trend over the last 10 years to move back toward full orchestra scores'*

time, says Jenkins. Brett Theony of Boto Designs, Los Angeles, handled the acoustic design of the 100-by-72-foot stage and control room. A renowned studio designer, Theony built Prince's Paisley Park Studios in Minneapolis, among others.

#### 'NO LIMITATIONS'

Although the scoring stage is primarily designed for film work, "there are no limitations to it," says Jenkins. In August, an orchestral recording project for the George Germain estate is slated to begin.

A number of engineers, composers, musicians, technicians, and support people were consulted in the design, according to Jenkins, and a number of their suggestions and ideas were implemented.

The control room, large enough to accommodate three or four synthesizer players as well as the engineer-

ing and support staff, features a modified New 60-input console with a custom six-channel film module, 48 multitrack buses, eight film buses, 8-2 combining within the console, a Flying Fader automation system.

The array of tape machines includes a Sony PCM-3348 48-track digital recorder, two Studer A-827 24-tracks, one of which is convertible to eight-track, and an Ampex ATR-102 quarter-inch two-track recorder, as well as four Panasonic SV-3000 DAT recorders.

Film recorders include two Albrecht units with three, four- or six-track head stacks, and two Magna-tech film reproducers with one, three-, four-, or six-track head stacks and Jensen playback electronics.

The stage contains a DDA 16-by-16 cue mixing console capable of 16 mono or eight stereo cue mixes, and a Mackie 16-by-4-clip in and dialog mixer.

The extensive outboard array includes four fully reconditioned EMT-140 echo plates.

"This is the first time in 30 years that anybody has done this," says Jenkins. "This is an all-new facility. Everything was done from scratch. Overall, it was taking the best ideas from what people thought was lacking, and developing new technology."

Todd-AO was founded in 1963 by Michael Todd and American Optical. The company acquired Glen Glenn Sound in 1986. According to the company, its engineers have been involved in pioneering a number of developments, including six-track stereo rerecording, 70 MM magnetic release printing, Automatic Dialog Replacement, solid state console development, computer-controlled audio switching, and digital rerecording.

SUSAN NUNZIATA

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 4, 1992)

CATEGORY	ALBUM ROCK	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	REMEDY The Black Crowes/ The Black Crowes (Def American)	DO IT TO ME Lionel Richie/ S. Levine (Motown)	I SAW THE LIGHT Wynonna/ T. Brown (Carb)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	FRIDAY I'M IN LOVE The Cure/ David M. Allen & The Cure (Fiction/Elektra)
RECORDING STUDIO(S) Engineer(s)	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	CONWAY (Los Angeles) Daren Klein	SOUNDSTAGE (Nashville) Chuck Ainley	MIX-A-LOT (Seattle, WA) Sir Mix-A-Lot	THE MANOR (Shipton-On- Cherwell, ENGLAND) David M. Allen
RECORDING CONSOLE(S)	SSL 4000 E Series	Neve VR	SSL 4000 E Series G Computer	Peavy Production	SSL 4000 G Series
MULTITRACK RECORDERS(S) (Noise Reduction)	Sony JH24	Mitsubishi X-880	Mitsubishi X-850	Akai Adam	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Ausberger	Tannoy SRM10	Hidey/Kinoshita	JBL/TOC	Custom Westlake
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Ampex	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Brendan O'Brien	CONWAY (Los Angeles) Dave Klein	MASTERFONICS (Nashville) Chuck Ainley	MIX-A-LOT (Seattle, WA) Sir Mix-A-Lot	OLYMPIC (London, ENGLAND) Mark Saunders
CONSOLE(S)	SSL 4000 E Series	Neve VR	SSL 4000 E Series G Computer	Peavy Production G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDERS(S) (Noise Reduction)	Studer A-800	Mitsubishi X-850	Otari DTR-900 II	Otari Soundtools Program	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 TAD/Kinoshita	Tannoy SRM10	Kinoshita/Hidey	JBL/TOC	Genelec
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	DAT	Ampex 456
MASTERING (ALBUM) Engineer	MASTERS HOWIE WEINBERG	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	MASTERS HOWIE WEINBERG	OLYMPIC Mark Saunders
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	DADC	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATION (ALBUM)	WEA Manufacturing	Uni Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing

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## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### U.K.

**MAYFAIR STUDIOS** in London closed its two-studio Mayfair Village complex after six months and bought Mayfair Studios 1 and 2 from its receivers. The studios' parent company, Rymecore, went into receivership earlier this year (Billboard, March 7). Studio 2's 72-channel Solid State Logic console has been reclaimed by the finance company and will be replaced by a 60-channel Neve VR with Flying Faders. The Mayfair Mews residential studio continues unaffected.

**LONDON MASTERING HOUSE** has closed following an unsuccessful attempt by co-owner Bill Foster to find a buyer. "We had a buyer but they pulled out at the very last minute," says Foster. The facility entered into receivership earlier this year and had been in negotiations with a buyer for at least two months.

**BATTERY STUDIOS** LONDON owner Zambin, who bought The Power Plant in Willesden, has transferred the latter's custom Neve console from the Jule room into Battery's Studio 3. A MIDI programming room based around an automated DDA Profile desk is planned.

**KINERGETICS HOLDINGS UK**, has acquired loudspeaker manufacturers Celestion International and Kef Electronics. The former's name will remain unchanged, while the latter will trade as Kef Audio UK.

Kinergetics is a private investment firm formed by Gold Peak Venture Capital, Kinergetics Research USA, and a U.K.-based venture capital firm.

### SPAIN

**DISCO DRIZA**, the biggest nightclub in Northern Spain, has opened in Santander as a result of a partnership between the U.K.'s Juliana's Leisure Resources Group, which has installed a management team and a 120,000-pound JBL sound system, and Cubertas, one of the biggest construction

companies in Spain. The club's main feature is a 50-foot-high glass pyramid roof. "It's an extremely difficult building technically, and under the previous management most of the sound experts in Spain had a go at fixing it without success," said Mike Coker, GM of Juliana's Technical Services.

**BROXMEAD STUDIOS** in Sussex, U.K., recorded and mixed the two-hour piece of music for the Olympic Athletes Parade—the continuous parade which lacks the arrival of 60,000 sportsmen and women in the Olympic Stadium—a project that was produced with synthesizers and samplers. "The only live things on the whole piece are castanets, sleigh bells, and flamenco handclaps," said Broxmead MD and keyboard player Derek Austin.

The orchestrated score of Spanish composer Carlos Miranda was recorded in four 25-minute sections and then edited on the studio's Digidesign Sound Tools system and used in excess of 50 MIDI channels of C-44 Netator sequencing. "We calculated that if we'd done the job using conventional multitracking, it would have needed a minimum of 72 tracks," says Austin.

### CROATIA

**ROCKOKO STUDIOS**, the premier independent recording studio in former Yugoslavia, moved earlier this year from its premises in Vinikovi near the Serbia-Croatia border into the heart of Zagreb. Owner and engineer Zelimir Balažević believes if he had stayed another week in the border region—the scene of intense fighting—his Soundcraft T412 and 780 24-track equipped residential studio would probably have been destroyed in the same way a small studio in Osijek and the Radio Ojsek station were.

His move to Zagreb with his family was not without incident. "We built the new control room and live area into the large basement of our family house. When the fighting came to Zagreb we were being bombed while we were recording," he says.

Rockoko handles 75% of productions in Croatia and recently hosted a Band Aid-type recording of the country's leading acts, which sold 50,000 copies in aid of Croatian orphans.

## Facilities In U.S., Europe, Japan Among First Buyers Of Scenaria

**NEW YORK**—Postproduction facilities in the U.S., Europe, and Japan are among the first purchasers of Solid State Logic's Scenaria digital console/recorder/video system.

London's Saunders & Gordon, Voss AG in Dusseldorf, Germany, Producer's Color in Detroit, and Avenue Edix in Chicago are among the first buyers, as are three facilities in Japan. The initial deliveries are slated for September.

Other facilities have ordered the console but have chosen not to be named at this time, according to SSL's marketing director, Colin Pringle.

"The response to Scenaria has been remarkable, with orders and deposits

coming in from Europe, America, and Japan," said Pringle in a prepared statement released June 25. "Our new Scenaria demonstration suite is in constant use, including weekends."

The Scenaria system features a 96-channel digital audio mixer, 24-track random-access audio recorder, and random-access video recorder, a first for live audio multitracking.

The system debuted at the National AEM of Broadcasters Convention in April (Billboard, April 18). It is expected to be demonstrated at the upcoming Audio Engineering Society Convention, Oct. 1-4 in San Francisco.

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## GOOD WORKS

**MORE THAN 100** Los Angeles minority high school students (and an additional 75 nationwide) started jobs in the entertainment industry June 29 as part of A&M Records' "Y.E.S. To Jobs" summer employment program. The students, who qualified on the basis of a 2.5 grade point average, an excellent attendance record, and letters of recommendation, are working for labels, record stores, distributors, radio and TV stations, etc. For more info, call Diana Barton or Laura Swanson at 213-856-2695.

**BABIES' ACROSS:** A concert to benefit the Big Apple Cerebral Palsy Care Unit of Babies Hospital at the Columbia-Presbyterian Medical Center in New York is set for July 15 at the Beacon Theatre, as hosted by 102.7 WNEW-FM, Gotcha Covered Productions, and Event Masters. Headlining the benefit will be the Alvin Lee Band, featuring Clarence Clemons, the Merringers, featuring Rick Derringer, Tall Stories, Tony Macalpine, Hot Bloodline, Derringer and WNEW-FM veteran Scott Muni will host the event. Also, Gibson Guitar is donating a Les Paul-signed guitar for a drawing. For more info, call 212-475-4820.

**A GRASS-ROOTS** family self-help, support, and advocacy group, the National Alliance for the Mentally III, says it is conducting a nationwide search for celebrities who suffer, or have family members who have suffered, from mental illnesses, as part of an education campaign to let those who suffer know about medical treatment. For more info, call 708-694-7500 or 212-684-3AM1.

**A BRIAN MACLEOD MEMORIAL FUND** has been established to honor the Canadian producer/songwriter/artist who died April 25 after a two-year battle with cancer. During his struggle, the Canadian music industry raised \$50,000 for treatment through a benefit concert featuring performances by Bryan Adams, Bill Henderson, Colin James, and Chrissy Steele. Other concerters are planned as memorial benefits, starting with one in MacLeod's home province of Newfoundland June 28, on what would have been his 40th birthday. Checks can be sent to the Canadian Cancer Society, in MacLeod's name, to Brian MacLeod Memorial Fund, c/o Jill Leach & Associates, #101 1224 Hamilton St., Vancouver, B.C., Canada, V6B 2S8. For more info, contact Leach at 604-685-4939, or by fax, at 604-685-0411.

**A CD of "Runaway Angel,"** described as a rock anthem featuring performances by Midwestern bands Sweet F.A., Ma Kelle, Mama Sex, Under Fire, Schoolboy Crush, Funhouse, Nova Rex, and the Starlettes, will benefit the National Runaway Children's Board, a Chicago-based organization dedicated to helping homeless and runaway children. The CD appears on the Vesterbase label, which can be reached at 317-545-3909.

**SCHOOL GRANT:** Third Street Music School Settlement, regarded as the nation's oldest community arts school, has received a \$577,500 grant from the Lila Wallace-Reader's Digest Fund. The grant is one of nine just awarded throughout the U.S. as part of the Fund's new Community Arts Education Initiative. The Third Street Music School Settlement was founded in 1894.

**BOATHOUSE ROCK** was the theme for a fund-raiser at New York's Central Park June 29 for AMFAR, the American Foundation for AIDS Research, sponsored by Young Executive Support (Y.E.S.), a group of New York professionals mobilized in the fight against AIDS. On hand were Eartha Kitt, MTV host Duff, and Super DJ. Dmitry Bilal of Dece-Lite. Since 1985, AMFAR has raised more than \$44 million for AIDS research and prevention.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

**JULY**  
July 7, "The Record Producer: The Personality of Sound," seminar sponsored by Los Angeles chapter of NARAS, A&M Records, Los Angeles, 813-843-8253.  
July 14-15, Radio Academy Festival, International Convention Center, Birmingham, U.K. 011-44-718-439-1461.

July 15, Music Royalties Seminar, presented by Hawksworth Ltd., Jiffy Carlton Hotel, London. 011-44-718-439-1461.

July 16-19, Upper Midwest Conventions, Renaissance Hotel, Minneapolis. 612-927-4447.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center, Don Rosenberg, 613-231-7800.

**AUGUST**  
Aug. 12-16, Jack the Rubber Conference, Atlanta Hilton, Atlanta, GA 404-523-2328.  
Aug. 24-25, 19th Annual Sponsorship Dynamics, conference on sponsorship program, presented by BPI Communications, Grand Hyatt Hotel, New York, 212-471-4250.

**SEPTEMBER**  
Sept. 9-12, NAB Radio Convention, New Orleans Convention Center, 202-425-3500.  
Sept. 17, City of Hope Dinner, honoring BMG Music, 1000 Wilshire Blvd., Los Angeles, 213-241-2411.  
Sept. 18-23, NARM Wholesale Conference, Hyatt, Newport Beach, Calif., 949-596-2221.



**Video Starr.** Private Music recording artist Pingo Starr is congratulated at the Variety Arts Centre in Los Angeles on the completion of the video for his new single, "Wright Of The World." The single appears on "Time Takes Time." Starr's first studio album in nine years, and features background vocals by the group Jelfyfish. Shown, from left, are Roger Manning, Jelfyfish; video director/producer Jonathan Dayton; Barbara Bach Starkov, Star's wife; Star; Andrew Starnier, Jelfyfish; video director/producer Valerie Paris; and Private Music VP of creative services Melanie Patsky.

## LIFELINES

**BIRTHS**  
Girl, Rachael, to Richard and Marilyn Band, May 27 in Tarrana, Calif. He is a film composer who has composed music for "ReAnimator," "Puppetmaster," and "Pit & The Pendulum." He has also released several CDs. She is operations coordinator at Paramount Pictures.

Boy, Casey, to Mike and Sandy Combs, June 10 in Amory, Miss. He is GM of WMBC-FM Columbus, Miss.

Boy, Jonathan Richard, to Rick Alexander and Lisa Harding, June 16 in Chambersburg, Pa. He is PD of WKIZ Chambersburg. She is co-host of the station's morning show.

**MARRIAGES**  
Michael Chernow to Monica Kirk, May 21 in Las Vegas. He is VP/general counsel for the San Juan Music Group.

Robert Kennedy to Patricia DiPalma, June 18 in Mahwah, N.J. He is director of finance and administration for Sony Music Video Enterprises.

Jay Brown to Jodi Thomas, June 21 in Lexington, Ky. He is professional manager at J. Aaron Brown & Associates.

Gary Dell'Abate to Mary Caracciolo, July 13 in New York. He is producer of the Howard Stern show on WRRK New York.

**DEATHS**  
Dave Smith Douds, 64, of cancer, June 7 in Los Angeles. Douds was a 24-year veteran of the William Morris Agency. He began at the company's Chicago office, where his first clients were the Little Green Men, best known for their novelty hit "Flying Purple People Eater." In 1973, when William

Morris bought the Neal Agency, Douds helped to develop William Morris' presence in Nashville. In 1979 he became head of the agency's fair department, and commuted regularly between Nashville and Los Angeles, making the agency's corporate office in Beverly Hills his main headquarters. He is survived by Ron Barnacle, his longtime companion of 22 years. In lieu of flowers, donations may be sent to GM of WMBC-FM Columbus, Miss.

Tony LeMans, 29, in an automobile accident, June 24 in Los Angeles. LeMans was a singer/songwriter who signed to Prince's Paisley Park label in 1989 and released his eponymous debut album the same year. He was working on his second album for Repulse/Paisley Park at the time of his death. He is survived by his father, Gary, his mother, Cheryl, and his sister, Cheryl.

Allan Jones, 84, of lung cancer, June 27 in New York. Jones was one of the most popular big-voiced singers of the '30s and '40s, having starred in many musical films, including the 1956 edition of "Show Boat," considered by many the best of three screen versions of the classic Broadway musical. On recordings, his most enduring performance was that of "Donkey Serenade," which he sang in the 1937 film version of "The Firefly" on the RCA Victor label. He also recorded other show and film material for the label. Jones was featured in the road company versions of "Guys & Dolls" and "Man Of La Mancha." Jones is survived by two sons, including singer Jack Jones.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## Vee-Jay Catalog Reactivated Via Rockwood Music

■ BY DEBORAH RUSSELL

**LOS ANGELES—**The historic Vee-Jay Records catalog will be reactivated this fall, following a 1990 acquisition by Rockwood Music Group president Daniel Pritsker.

Vivian Carter and James Bracken founded Vee-Jay in 1953. The catalog included more than 400 jazz, gospel, and rock'n'roll masters by artists such as Wayne Shorter, Gene Chandler, Dee Clark, Little Richard, the Spanios, John Lee Hooker, and Jimmy Reed.

"We'll release most of the recordings in their original form and, with a number of the jazz and pop titles, we'll include some previously unreleased tracks," says newly appointed Vee-Jay COO Gordon Bessin. The label may sign new artists sometime in the future, but plans are focused on CD and cassette reissues at this time, he says.

Vee-Jay titles will be released through independent distribution on a quarterly basis, says Bessin, formerly VP of marketing and sales for Vestron Video and Lightning Video, before moving to Vee-Jay. The company's initial release schedule, set for September/October, will include some 12 titles by the Dells, Jetry Butler, the El Dorados, the Original Five Blind Boys, Wynnton Kelly, and Les Morgan, among others.

Vee-Jay will release about 10 titles per quarter, says Bessin.

In addition, a three- or four-CD boxed historical retrospective is in the planning stages, Bessin says.

Singer/songwriter Billy Vera will compile and produce the reissues with sound mixer/music director Gordon Sherer. In addition, Bob Baber, a musician and engineer for GNP Crescendo and Rhino, will handle mastering.

Vee Records, based in Cornwall Bridge, Conn., is a limited partnership owned by Vee-Jay Inc. and D. Corp. Vee-Jay Inc. is owned by Rockwood Music Group, but the label will operate autonomously from Rockwood.

Rockwood Music's Pritsker, who also is CEO of Chameleon Entertainment, acquired the Vee-Jay masters from Betty Chappetta in 1990, Bessin says.

## FOR THE RECORD

When Ticketmaster acquired substantial assets of its competitor Ticketron in spring 1991, Ticketmaster took over Tickeron's exclusive contracts with the Greek Theatre and the Pacific Amphitheatre in Southern California. Ticketmaster's long-standing contracts with the Southern California venues Irvine Meadows, the Great West Theatre, and the Los Angeles Amphitheatre produced the Ticketron transaction, contrary to a report in the June 27 issue.



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## Seminar Subject: The Top 40 As Top 40 PD

■ BY PHYLLIS STARK

**TYSONS CORNER, Va.**—The qualifications of top 40 GMs and the likelihood of PDs moving up the ranks to upper management jobs were on the minds of the approximately 600 top 40 PDs, MDs, air personalities, and label reps attending the 21st annual Bobby Pops TV Music Survey seminar held here June 25-27.

During the major market PD panel, moderator Brian Burns of the tipheet Network 40 asked the audience how many people knew what their station billed last month, minus after a few hands were raised, Burns said, "How can we expect to move up to management when we've been involved enough in

our own stations to know their financial health?"

### DO YOUR SALES HOMEWORK

WSTR (Star 94) Atlanta OM Tony Norcia, who has been a GM, noted that "most [station] owners are looking for people with well-rounded experience. For those of you aspiring to be GMs, you've got to do your sales homework. You have to understand the business of radio."

"With the new FCC ownership rules coming down, a lot of us are going to be paying two [station] mortgages and not one," Norcia added. "So for those of you who are still pooh-poohing the sales aspect of the job, wake up."

Burns also characterized GMs as

"all these guys that used to sell copiers and they had two good months with an account and now they're GMs."

At the pop music hot-box panel, the subject of GMs came up again when Nancy Levin of Reprise complained about GMs who made music decisions. "When we were working Sir Mix-A-Lot, a lot of PDs told us they couldn't play the record because of their GMs and some were sneaking it on the air because of their GM," she said.

During a panel featuring label promotion VPs, there was some discussion about the common perception that rap shows less to violence. Panelists brought up the recent riot in Boston, in which 24 people were injured during a WZOJ-sponsored concert that included some rap acts, and the similar incident at the MTV-sponsored show in Baltimore. J. Q. WHT New York PD Joel Sakowitz said the State of New Jersey recently asked the station to take Salt-N-Pepa off the bill for an

upcoming show because "they don't want to have about a rap act... Rap was getting mainstream for a while [but it] has become a four-letter word again."

### STRIPPED DYNAMICS

A panel dubbed "creative dynamics," was most notable for the presence of a stripper whom moderator and voice talent Mark Driscoll had apparently planted in the audience to take off her shirt for no apparent reason. Driscoll later suggested to WKZZ (Class 102) Charlotte, N.C., PD Lisa Lian, who is a female, that she should "get together" with the stripper because "it would have been a lot more fun having four of them hanging around."

During his keynote speech, WWRW Washington, D.C., talk host Morton Downey Jr. illustrated the difference between top 40 now and when he got his start in radio in 1956 by reciting the lyrics to both "Be-Boo A-Lula" and "Puck The Top" (Continued on page 62)



**Caped Crusader.** KSHZ St. Louis' pig mascot, Sweetmeat, returns this summer as "Balmeat" on a line of station merchandise. Sweetmeat has previously made his appearance as characters closely resembling those in the movies "The Terminator" and "Dick Tracy."

## Rock 40 Format Returning To Some Radio Stations

(Continued from page 1)

The goal of the new rock 40s is to broaden their format's appeal beyond mostly young, female listeners with a slant to male listeners as well as women. In theory, the approach hearkens back to the pre-disco '70s, when rock and pop hits, minus dance, were heard side by side in an afternoon presentation.

"CHR has made itself a niche format," says J.J. Duling, PD of KX 40 WPMI Dayton Beach, Fla. "It's been an egg in the basket and a niche isn't going to a corner. And now it can't get out."

The dozen or so outlets that have recently converted to rock 40 are divided between those that combine traditional kinds of rock with pop hits and those that lean toward alternative bands. The recent mainstreaming of some alternative acts as well as the addition of about 20 commercial modern-rock stations since 1990, has opened up a new talent pool that most former rock 40 stations ignored (Rising was the outstanding exception). Pearl Jam, Toad The Wet Sprocket, Nirvana, and the Cure are found on some of the new rock 40 outlets, such as KEGI, Dallas and KKKT Omaha, Neb.

In Cleveland, which does not have an in-market rock station, Lynskey Abell PD rock 40 WENZ (The End) has embraced alternative bands such as Poi Dog Pondering and the Soup Dragons. He argues that, based on their sound, those acts are more pop than Mariah Carey or Michael Bolton, whose material has slipped into AC territory.

Last winter, during a recent Bob Dylan listening session, Bob called 20 appealing minutes to 12-24 females with a sagging, 12-inch 2.9 Airbion shirt. In April he began pumping in music that he maintained was what he calls the station's energetic, in-your-face presentation. He says the decision to alter WNFJ was made after four months of listening to Bob, ACs, a top-rated adult-standard station, two oldies, and two album-rock

stations. Little contemporary music was on the air in the market, he says, "so we decided to play that gapping hole."

### STRAYED TOO FAR

During an intense ten-to 40 battle in Dallas during '89 and '90, KEGI strayed too far from its traditional rock base, says PD Brian Krysz. Reversing course, KEGI, on June 15 dropped its dance music—along with much of its air staff—and returned to the rock of Amie Lennox, Genesis, and Glenn Frey.

Uncomfortable with the rock 40 tag, Krysz says that, outside of rap and dance, the station simply plays "good ballads, good synth, good alternative; the best of everything that fits within pop music." He calls both the station's approach and sound as "a throwback to '70s" radio.

Abell at WENZ also squirms at the mention of rock 40. "We are contemporary music for Cleveland, period," he insists. He concedes, though, that like others in the growing category, WENZ was a struggling, teen-heavy, dance-leaning station before it flipped in May, and that the objective now is to deliver both pop and rock hits.

### RACING AWAY FROM TEENS

In an in-market station, demographics more desirable to advertisers, stations in some markets have been racing away from teen listeners. For example, two Dallas stations, KEGI and KHTY, used to battle for the young pop audience. Now, neither targets that demo. The same is true in Erie, Pa., where top 40s WJET and WMXZ recently abandoned the teen clause. WMXZ opted for AC, WJET for rock 40.

"This is a rock market," explains WJET's PD Jim Kook. "We needed more music that would fit the market." Last summer, Kook began slowly weeding out former format cornerstones such as Mariah Carey and Richard Marx and inserted Tom Petty, ZZ Top, and the Black Crowes. He says (Continued on page 62)

## 'Less Restrictive' Phone-In Rules Sought NAB Also Calls For Industry Summit On Ratings

■ BY BILL HOLLAND

WASHINGTON D.C.—In response to all those big fines against radio stations that put listeners on the air without formal approval, the National Association of Broadcasters is asking its staff to explore alternatives to the Federal Communications Commission's current telephone conversation rules that would be "less restrictive" and would "protect legitimate privacy rights yet afford a higher degree of spontaneity."

The NAB is also still searching for an alternative to Arbitron after spreading the word for several years that it would fund any entrepreneurs who could come up with a new audience measurement system. At its recent joint board meeting, the NAB radio board called for an industrywide summit on radio audience measurement to increase what it calls "the stability of ratings estimates."

On the financial front, the radio board passed a motion to form a Bankers & Liaison Task Force for "educating lenders" on radio investment issues. Broadcasters say lenders still have a hard time seeing broadcasting as an industry that uses different cash flow criteria than, say, a factory.

NAB made the decision to let its new prospective members know they're expected to put in a lot of time lobbying, working on committees, and bringing the big broadcasting issue picture back to local communities. This was always the case for board member criteria, but apparently this was not always the case with past performance.

Also at the board meeting, the NAB re-elected Cary R. Chapman

as chairman of the joint board.

### UPI WANNABES FILL THE VOID

Now that The Press International has been sold and Associated Press is the only remaining full-service, both AP and CBS/Zapnews as well as a custom-designed ABC News Wire, are having a go at filling the news void

## WASHINGTON ROUNDUP

for music-intensive radio.

The ABC and CBS services will be available only to affiliates (Billboard, July 4), but AP is integrating its fourth (and cheapest) service for all stations. AP Drive-Time will be for morning news

AP is also lowering all of its renewal clauses from five to two years to increase its competitive edge.

### CONSORTIUM ASKS FCC AND IRS

A group of minority broadcasters and station brokers has suggested to the FCC that the Commission should check with the IRS and broaden or relax the minority tax certificate policy to allow sellers to defer capital gains taxes. Sellers could then sock the money into other broadcast properties within a year.

### FCC CONSIDERS CLASS RULES

Veteran radio newshounds remember FCC Doctet 80-50, which brought such a deluge of complaints for non FM channels that the Commission finally had to

come up with rules to slow down the requests.

Well, one such slow-down rule might finally bite the dust. The FCC is about to reconsider its rules governing requests for a change of FM class, and initiate a one-step process. Currently, licensees must jump through at least two hoops, including a separate rulemaking for petitioning and allocation of a new frequency.

### THOMAS MUST GOES TO JAIL

The disbarred prosecutor attorney Thomas Root, whose troubles (and eventual conviction) started with a bizarre plane crash in 1989 in which he was found shot, will begin serving 36 months on federal charges for billing money from prospective FCC license applicants.

Then he'll do time totaling 30 years on Florida and North Carolina convictions for forgery, racketeering, conspiracy, and fraud. Root, according to news reports, is expected to spill the beans on other co-conspirators as part of his plea bargain.

### FORMER COMMISSIONER GETS NOO

President George Bush has nominated Patricia Dix Dennis as Assistant Secretary of State for Human Rights and Humanitarian Affairs. Longtime readers will recall Dix Dennis was an FCC commissioner until 1989.

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# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST & NUMBER OF WEEKS ON CHART)	ARTIST
1	2	4	I'LL BE THERE COLUMBIA 74230	★ MARIAH CAREY 1 week at No. 1
2	3	5	I WILL REMEMBER YOU MCA 1055	★ AMY GRANT
3	1	1	IF YOU ASKED ME TO MCA 1057	★ CELINE DION
4	4	6	YOU'VE GOT TO SEE ME CRY MCA 1056	★ VIVIANE PHILLIPS
5	5	2	HOLD ON MY HEART ATLANTIC 87481	★ GENESIS
6	7	9	JUST FOR TONIGHT WING 835 BIRMINGHAM	★ VANESSA WILLIAMS
7	6	3	DO IT TO ME MCA 1058	★ LIONEL RICHIE
8	2	13	JUST ANOTHER DAY MCA 1059	★ JON SECADA
9	11	15	THE ONE MCA 1060	★ ELTON JOHN
10	5	4	STEEL BARS COLUMBIA ALBUM CUT	★ MICHAEL BOLTON
11	18	21	WHY ATLANTIC 87482	★ ANNIE LENNOX
12	10	2	EVERY KINDA PEOPLE MCA 1061	★ ROBERT PALMER
13	17	22	TAKE THIS HEART CAPTIVE 44782	★ RICHARD MARX
14	15	36	★★★ Power Pick★★★ WINTER BROS. 1887	PETER CETERA
15	13	10	NOT THE ONLY ONE ATLANTIC 87483	★ BONNIE RAITT
16	17	13	WHEN LOVERS BECOME STRANGERS MCA 1062	★ CHER
17	20	21	TAKE TIME PROMUSIC 545 EXTRA	★ CHRIS WALLER
18	13	2	THIS USED TO BE MY PLAYGROUND MCA 1063	★ MADONNA
19	24	40	YOU GOT A WAY REUNION 1912-55778	KATHY TROCCOLI
20	22	26	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
21	15	13	HAZARD CAPTIVE 44789	★ RICHARD MARX
22	21	18	SAVE THE BEST FOR LAST WING 835 BIRMINGHAM	★ VANESSA WILLIAMS
23	20	13	EVERYBODY LOVES TO CHA CHA CHA ATLANTIC 87484	JAMES TAYLOR
24	25	18	FOR YOUR BABIES MCA 1064	★ SIMPLY RED
25	19	13	BE YOUNG, BE FOOLISH, BE HAPPY MCA 1065	★ SONIA
26	17	12	FALL IN LOVE AGAIN COLUMBIA 74231	★ EDDIE MONEY
27	21	26	TEARS IN HEAVEN WEIRD 835 BIRMINGHAM	★ ERIC CLAPTON
28	28	21	LIFT ME UP CAPTIVE 44790	★ HOWARD JONES
29	13	13	CONSTANT CRAVING ATLANTIC 87485	★ K.D. LANG
30	29	41	ACHY BREAK HEART MCA 1066	★ BILLY RAY CYRUS
31	21	21	THE REAL THING COLUMBIA 74232	★ KENNY LOGGINS
32	38	38	HOLD ME NOW DUNN 835 BIRMINGHAM	★ DAN HILL WITH RIQUE FRANKS
33	38	33	MISSING YOU NOW CAPTIVE 44791	★ MICHAEL BOLTON
34	41	2	I'VE GOT WINE MCA 1067	★ GLENN FREY
35	32	23	MASTERCPIE ATLANTIC 87486	★ ATLANTIC STARR
36	13	2	WHAT KIND OF LOVE COLUMBIA 74233	★ RODNEY CROWELL
37	13	28	EVERYTHING CHANGES MCA 1068	★ KATHY TROCCOLI
38	13	30	GOOD FOR ME MCA 1069	★ AMY GRANT
39	20	23	LOVE OF MY LIFE ONLY A BEAM COLUMBIA	CURLY SIMON
40	41	41	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74234	★ SOPHIE B. HAWKINS
41	NEW	1	★★★ HOT SHOT DEBUT ★★★ FACES OF LOVE CHARNIA 9858	NIA PEOPLES
42	35	35	STARS ATLANTIC 87487	★ SIMPLY RED
43	38	34	LIFE HOLDS ON LIFE LIVES ON	BETH NIELSEN CHAPMAN
44	44	37	CAN'T CRY HARD ENOUGH WARNER 8925 19376	★ THE WILLIAMS BROTHERS
45	50	44	HUMAN TOUCH COLUMBIA 74235	★ BRUCE SPRINGSTEEN
46	NEW	1	SLOWLY MCA 1070	STACY EARL
47	48	2	IT'S PROBABLY ME MCA 1071	★ STING WITH ERIC CLAPTON
48	45	43	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS	★ BRYAN ADAMS
49	46	45	ENTER CHANGING TIMES ATLANTIC 87488	★ ARETHA FRANKLIN
50	40	25	SHADES OF ME ONLY NEED CURTIS 542200A	WYNONNA

Records with the greatest impact gain this week. ★ Videoclip availability. © 1992, Billboard/RIAs Communications.

Billboards

## of the week

Andy Thomas

WSJS Winston-Salem, N.C.



WINSTON-SALEM, N.C.'s only N/T station, WSJS, is still reeling from its 5.5-7.2 climb in the winter Arbitron book, which pushed the station into third place in the market. Combined with sister country station WTQR's 17 share, the combo dominates nearly a quarter of the market's radio listeners.

Despite the huge combo numbers, WSJS PD Andy Thomas says the stations are not sold in combo and that WSJS "is a profit-making radio station [and] could support itself without the FM." Part of the reason for the healthy bottom line is some creative sales thinking, such as selling 10-second spots and sponsorships of public-service announcements.

Like the sales department, the station's programming reflects some creativity. Thomas says, "Part of what I love about being a PD is turning ideas into shows."

One such idea, launched about a month ago, is "Teenage Forum," a Wednesday-afternoon call-in program hosted by the station's afternoon host, John Michaels, and three teenagers. "The premise behind that was to go after the teenage parents, which is the perfect demographic for radio, and to bring a teen audience into AM," says Thomas.

A second Wednesday feature is a two-hour midday handymen show that Thomas says "tends to sell extremely well." On Monday mornings, there is "Book Talk," co-hosted by Thomas and a local book critic. On Sunday afternoons, the station features a parenting show hosted by a counselor.

On Thomas' midday show, a regular topic is that of adopting searching for their birth parents, which is discussed about once a month. The topic fits close to home for Thomas, who is currently searching for his own birth parents and keeps his audience updated on his progress. That progress includes the recent discovery that his maternal grandfather, whose identity Thomas does not know, was involved in the radio business.

Thomas started in radio in 1979 at age 19, making \$115 a week as morning man at WCTR Chestertown, Md. He worked his way up to PD there before moving on to afternoons at album WARK Hagerstown, Md., which flipped to all-talk, when he was promoted to PD. "It wasn't talk for very long, but it was a critical point in my career because it forced me to talk, and I found out I loved it," Thomas says. "It was a real learning experience for me."

From there, it was on to middays at full-service AC WEJL Scranton, Pa., then to afternoons at croonstown WARD when that station flipped to talk. Thomas then moved on to croonstown WAM as talk host and news reporter; WEBR Buffalo, N.Y., as talk host and week-

end PD; and then to croonstown rival WKBW. When that station flipped to business radio, Thomas decided to full-service WVOC Columbia, S.C., as PD/mornings and completed the station's evolution to talk before segueing to WSJS. Like he had done at WVOC, Thomas took WSJS to all-talk up his arrival.

The station is organized in an unusual manner. News director Bob Costner and promotion director Stacy Propper have positions equal to Thomas', meaning they do not report to him as is customary in radio. "The news director runs the news department, so even though I affect the news, I don't control it," says Thomas.

The station runs live local programming from 5 a.m. on and from 3-7 p.m. In addition to Michaels and Thomas, morning man Glenn Scott has been with the station for more than two years and Thomas says he "is a fixture in the market."

The station has an unusually large news department, with five full-time staffers plus in-house traffic reporters. Thomas claims it is the largest news department in the area because "we feel that news is a very critical element of the radio station."

Despite the temptation of cost-efficient syndicated programming, Thomas says the local programming is affordable because "we do it very cost-effectively. We don't use any producers and every talk host must produce their own program and run their own board." The station does run its share of syndicated talkers, however, including Rush Limbaugh, Bruce Williams, and Larry King.

"Rush Limbaugh draws us a lot of audience, then they experiment with our other programs," Thomas says. "We do a better job of cross-promoting [days] than we were doing."

Thomas says the most difficult part of programming WSJS is adequately serving the entire three-city area of Greensboro, Winston-Salem, and High Point. "We have three cities that used to have their own radio stations [and have] that home-country feel," he says. "But we have to cover news and traffic in all three cities and talk radio in a three-city perspective."

While one might think there is not much difference in attitudes and opinions among three nearby cities, Thomas insists that "Greensboro feels very provincial in Greensboro. If you talk too much about one of the cities, the people in the other cities don't like it."

To reinforce the image of serving all three areas, the station's positioner is "the Triad's newstalk station," and Thomas says "everything we have done since I came here is to philosophically link all three cities. I think that's where our future success will come from as well as [from our] consistency." PHYLLIS STARK

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# WWI's NBC Radio Sports Lands Olympics Exclusive

■ BY CARRIE BORZILLO

LOS ANGELES—With the largest crew Westwood One's NBC Radio Sports has ever gathered for an event and a jump on television coverage, WWI Sports director Larry Michael has cause to say he's "pumped" over the network's exclusive live coverage of the XXV Olympiad in Barcelona, Spain, July

25-Aug. 9. "This is the Olympics made for radio because radio is the only place to hear it live as it happens," he says.

Due to the six-hour time difference between Barcelona and the eastern United States, NBC Radio's live coverage of the games, which will air from noon to 4 p.m. EDT, will scoop the NBC-TV coverage, which will run in the nightly prime-time slot. The broadcasts will include four hours of consecutive programming for the entire 16-day event. In 1988, NBC Radio broadcast for only three hours a day.

Eighty percent of the more than 200 NBC Radio Sports affiliates are taking the full four hours of programming, which includes 15 three-and-a-half-minute update reports every 15 minutes from 5:15 a.m. to 7:15 p.m. EDT. Interviews with athletes and play-by-play coverage of basketball, boxing, track and field, swimming, diving, baseball, tennis, gymnastics, and volleyball will be included

in the longform programming.

"It will be very fast-paced coverage [with] quick cuts. We'll hopscotch from one venue to another to get the most as soon as it happens. It gives us a great edge."

For the broadcasts, the network assembled a crew of 26 reporters, producers, play-by-play announcers, and technicians—eight more than it used for its 1988 Olympics coverage, which won a gold medal from the International Radio Festival.

The toughest challenge with these Olympics, Michael says, is keeping up with the action. Technically, everything is set up for the network to be able to jump from one event to the next. WWI's headquarters will be centrally located at the International Broadcast Center and booths will be stationed at nine venues. Michael

says the hard part will be deciding when and what to cut from in order to cover another event.

"About a month-and-a-half ago it was like, 'God, we need more time.' But now that everything is done, I'm just pumped to get out there and do it," he says. "I've done five Olympics but this is the most challenging coverage because of the length of the show, the number of venues we'll be at where we have to make split-second decisions, and the quality of athletes we have."

Cosponsoring the coverage are Mutual/NBC sports journalist Bob Berger and WFAN New York morning host Ed Coleman. The boxing coverage will be handled by Randy Gordon, editor in chief of the boxing magazine Ring, and Michael, who will give the blow-by-blow. Larry Rawson will handle the coverage of all 41 of the track and field events.

The forthcoming Olympics have received strong response from advertisers and stations, with advertising inventory already 100% sold out. Major sponsors are Volkswagen, U.S. Sprint, Isuzu, and the Discover Card.

The affiliates include stations in all of the top 25 markets and 85 of the top 100 stations nationwide, including WFAN, KMPC-LA, WSCR Chicago, KCBS-AM San Francisco, WEEI Boston, and KFAN Minneapolis.

CBS Radio Sports is its broad-casting Olympics coverage beginning with "Barcelona Preview," a 20-part special, July 18-19. Each two-minute segment will give a preview of the individual and team events and interviews with athletes. The first 10 segments will air July 18 and the remaining 10 will air July 19. Segments will be broadcast at 40 minutes past each hour from 8:40 a.m. to 5:40 p.m. EDT.

From July 25 to Aug. 9, CBS will broadcast 90 two-minute competition updates and reports on the status of American medal contenders at various intervals during the day.

## AROUND THE INDUSTRY

CBS Radio Networks cut 15% of its staff June 26. Twenty-two staffers, from secretaries to directors, were let go as part of what spokeswoman Helene Bliesberg calls a "contingency plan" we had in place for a while. We anticipated a sales rebound in the second quarter and it didn't happen. Sales were soft and our sports rights fees are high. Bliesberg says the cuts will hit the sports area the hardest, but news will not be affected.

SJS Entertainment has two new shows set to debut in September: "Everybody People With Tom Bodett" will debut the week of Sept. 14 and "The Talk Radio Countdown" will debut the week of Sept. 21.

Bodett, best known as the spokesman for Motel 6, will look at the interesting lives of ordinary people in his one-hour weekly talk show.

"The Talk Radio Countdown" is a two-hour weekly countdown of the 10 most discussed topics on American talk radio, as compiled by the research of Talkers, a trade publication. The show is hosted by Talkers editor and publisher and WTIC Hartford, CT, personality Michael Harrison.

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- Week of June 21, 1992
- 1 You Must Love Me by Cyndi Lauper
  - 2 I Wanna Dance with Somebody by Whitney Houston
  - 3 Don't You Forget About Me by The Waitresses
  - 4 I Wanna Dance with Somebody by Whitney Houston
  - 5 I Wanna Dance with Somebody by Whitney Houston
  - 6 I Wanna Dance with Somebody by Whitney Houston
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# Revved Up: May Network Tally Off 20%; Spears Heads To Point; WRBQ Team Splits

**RADIO NETWORK** revenue was down an incredible 20% in May compared with the same month last year, according to the Radio Advertising Bureau. In the first five months of this year, network revenue was off 13% from that period in 1991.

Combined local and national revenue was off just 1% in May, with local gaining 1% and national off 6%, according to the RAB. For the five-month period, local revenue was up 4%, and national was down 9%.

The figures are based on a pool of more than 100 markets. The May figures were adjusted from five weeks to four to compare with 1991.

Midday host Bill Jackson is upped to PD/mornings at KMXI, replacing Craig Johnson, who is now PD/mornings at KZQZ Missouri, Mont. Johnson replaces Shawn Wilde, who exits. Tim Gordon, late p/t at KUPL Portland, Ore., replaces Jackson in middays at KMXI. Spanish KTNQ/KTLK Los Angeles replaces president/GM Ken Wolt and OM Jeff Lieberman are out. Former KSSA Dallas PD Edmundo Lescano joins KTNQ Los Angeles as PD, replacing Adrian Lopez.



by Phyllis Stein  
with Eric Boehlert  
& Carrie Borillo

## PROGRAMMING: SPEARS TO POINT

Michael Spears has been named OM at WPNT (The Point) Chicago, replacing Gary Blain. He was last OM at KKDA Dallas. ... KRZS San Diego night host Rich "Brother" Robbin takes the long-vacant PD job. Also, "Shotguns" Tom Kelly joins for afternoon drive, replacing Tony Maddox, who exits. Kelly was last at crostown KFMF-FM.

PD Gary McCarlie has been upped to OM at WMQZ Washington, D.C. WQYK Tampa, Fla. PD Tom Rivers joins WMQZ as PD/morning man. ND Kim Leslie is upped to morning host. They replace former morning team Jim London and Mary Ball, who exit. Also, former crostown WAVA midday host Sandy Weaver joins for morning news. The Tampa show will debut July 22 live from Barcelona, Spain.

Falcon's top 40 WSSX Charleston, S.C., and crostown WJUM afternoon easy listening WJUM have entered into a sales and programming local marketing agreement. WSSX will skew more adult, while WJUM becomes top 40 FY 94 and targets a younger audience. Mary Russell comes over from WSSX as GM of WJUM.

Paco Broadcasting has acquired five Florida radio stations, bringing the total number of Florida stations the group owns to 13. Paxton is acquiring WPRD/WMGF Orlando and WFYX Jacksonville from Metrolplex Communications, WVRI Orlando from Capital Broadcasting, and WAIA Jacksonville from Rowland First City Radio. Pending FCC approval of the sales, Paxton has entered into sales and programming LMAs for WMGF and WVRI, which are immediately effective. Paxton will sell WVRI Orlando to comply with new FCC ownership restrictions.

Zoo Entertainment's Rick Upton, who last week accepted the programming job at KIXX Colorado Springs, Colo., has changed his mind and heads instead to the PD slot at KHTK St. Louis, replacing Michael St. John. KHTK night jock Scott Gordon adds MD stripes. No replacement has been named at KIXX.

Jim Achenbach replaces radio as GM of KVM/KMXI Portland, Ore., replacing Dave McDonald.

who remains PD at KIVE. Also, two former KWKW jocks, Jaime Pena and Gustavo "Shoo-Be-Do" Vargas, segue to KTNQ. Across town, former Spanish KKKW PD Alfredo Rodriguez joins similarly formatted crostown outlet KSKQ. AM-FM as GM.

KIKF Anaheim, Calif., PD/p.m. driver Craig Powers has been upped to the new position of national country PD for the Astor Broadcast Group. He will retain his previous duties. Also, former Unistar jock Mike West joins KIKF for mornings, replacing Shawn Parr, who is now at KZLA Los Angeles.

Former KYYS Kansas City, Mo., PD Scott Jameson joins WFXB Indianapolis in that capacity. He replaces Steve Brill, who exits ... Bud Stalker, former VP/GM of WBT-AM-FM Charlotte, N.C., has been retained as marketing consultant for Bonneville Broadcasting System.

CITI Winnipeg, Manitoba, PD Ross Winters, who had planned to join CKLG/CFMX Vancouver as PD, has decided to stay at CITI. Marketing manager Mary Ann

McKenzie becomes PD at the comho, replacing Jim Johnston ... WKVO Columbus, Ohio, PD Phil Allen exits. OM K.C. Jones is looking for a replacement.

Former WJZY Albany, Ga., PD Earl Boston joins WHYZ Greenville, S.C., as PD/mornings, replacing Mike White, who exits ... WBTR Carrollton, Ga., flipped from AC to country June 29. No people changes were involved ... WMBZ Columbus, Miss., MD Johnny Dees is upped to OM/PM/mornings, replacing D.D. Hamrick, who exits.

The Univ. of Pennsylvania's non-commercial WXPX Philadelphia will begin simulating its modern rock format on Temple Univ.'s non-commercial WRTQ Harrisburg, Pa., which is under construction and should be on the air early next spring. WRTQ will be sold to Penn's trustees.

Former Hard Report editor Jim Trapp, who recently left for a post at Capgem Recruit, has accepted a major-market PD job to be announced next week ... Former WBBO Greenville, S.C., PD Bill Cather (803-858-0725) and morning man Todd Ellis (803-858-0450) are looking for new opportunities.

## PEOPLE: TAMPA TEAM OUT

Following Gary Channel's closing on WRBQ (Q105) Tampa, Fla., morning men Mike Elliott and Bo Reynolds exit. They are replaced by midday host Alicia Kaye and swing jock Steve Austin. PD Jay Taylor moves into middays.

Kip Taylor joins KQKS Denver as APD/MD, replacing Stacy Cantrell, who is now PD. Taylor was last PD at WQXA York, Pa. He is replaced there by midday man John St. John. Also, WQXA evening host Alex Valentine adds MD duties ... Midday host Susan Benson adds MD stripes at WKKS St. Louis.

Brian Fenzler and Joe Crouse join WENZ (The End) Cleveland for middays. They arrive July 13 from WAZU Dayton, Ohio.

Phil Marlowe joins WCCC-FM Hartford, Conn., as MD/middays. He was last MD at WHY Providence, R.I. ... WZTA Miami midday host Mike Lyons is tipped to APD, replacing Ray Graham, now direc-

# newsline..

**CHARLES FULFORD**, Group W Radio communications VP, exits to form a New York-based marketing communications company, InterMedia Partners, which will open Aug. 3. Group W has signed on as a client.

**LYNN CHRISTIAN** joins the Radio Advertising Bureau as senior VP/West Coast region, replacing former RAB VP/stations J. Ray Padden. Christian was senior VP/radio at the National Assn. of Broadcasters.

**GARY TAYLOR**, last president of Broadcast Promotion and Marketing Executives, joins KIOI San Francisco as VP/GM, replacing Nick Marnell.

**RICHARD PENN**, former GM of the NBC Radio Networks, joins WRKO Boston as VP/GM. Mark Renier continues to oversee the FM, WBX.

**MARC MORGAN**, VP/GM of WCKG Chicago and regional VP of Cox Broadcasting, transfers to the VP/GM slot at Cox's WSB Atlanta, but retains his corporate duties. He replaces Bob Neil.

**CF MEDIA** is acquiring KRLD Dallas and the Texas State Networks from Command Communications.

**CLEAR CHANNEL** Communications has closed on its \$18.5 million acquisition of WRBQ-AM-FM Tampa, Fla., and WYVA/WYVQ Richmond, Va., from Ideas Broadcasting. The company also closed on acquisition of KQAM/KEYN Wichita, Kan. In addition, Clear Channel has completed a new \$150 million credit facility involving nine banks that will allow the group to make future acquisitions.

**GERARD WILLIAMS** returns to radio as GM of WFXC Raleigh, N.C. VP Richard Whitley and acting GM Michael Edward exit.

**WILLIAM FILES**, GM of WLS Lansing, Mich., adds VP stripes.

**JIM MCGORY** joins Music Awareness Promotions as president, assuming duties previously handled by CEO Jon Scott. McGory was previously corporate sales manager at American Airlines.

of news and public affairs.

Eight-year WEEB Boston veteran **Peter Meade**, who was most recently morning man, exits to become president/CEO of the New England Council, a Washington, D.C.-based business lobbying group. No replacement has been named.

Tom Neumann has been upped from p/t to middays at KFXH Houston, replacing Bob Ford, who exits to pursue a master's degree. ... Bret Michaels segues from nights at KOAI Dallas to that shift at crostown KCDU, replacing Chaslee Daly, who exits to pursue a master's degree.

Paco joins the staff of WQHT New York as host of the Sunday-night "classic showcase" show, which will highlight classic songs from the disco era. He continues his duties as MD/afternoons at crostown Spanish outlet WADO.

Local TV journalist Ann Devlin joins WTAZ Pittsburgh as afternoon talk host. She replaces Phil Musick, who moves to nights. The station drops ABC Radio Network's "Debra Norville Show."

**WOOD-FM** Grand Rapids, Mich., morning man Kevin Richards moves to the AM for afternoons, replacing Dave Randall, who exits. Rob Brennan joins new country outlet WYX Championship, Ill., for middays from WGLM Lafayette, Ind. That shift had previously been held by Syracuse's "Hot Country" format.

**WYXY Syracuse, N.Y.**, evening host Denny Alexander adds MD stripes. Midday host Rick Lauber moves up to afternoons, replacing Lois Lane. Lisa Moon, last at

WMBZ Scranton, Pa., replaces Lauren Stuber. Marcus, last at WMAS-FM Springfield, Mass., joins for overnights and morning-show producer duties.

Hurricane joins WFMF Baton Rouge, La., for nights, replacing Cary Dee, who becomes farm director at KVOU Tulsa, Okla. Hurricane was p/t at crostown WEEB ... Forney KPFM Yakima, Wash., evening jock Paul Anthony Schmidt joins KZHT Salt Lake City for afternoons.

**Lee Michael Demsey** joins WHPX Washington, D.C., as host of a Sunday folk/acoustic show. He was previously host of a similar show on crostown public station WAMU ... WSIC/WFMX Greensboro, N.C., news/sports director **Adam Mendoza** joins WELW Cleveland as ND, replacing Cheryl Seredy, who exits ... WGST Atlanta adds Braves infielder **Jeff Blauer** and Falcons quarterback **Chris Miller** as hosts of weekday sports features.

Sorry to report the death of broadcaster Lincoln Deller, who succumbed to pneumonia June 26. His broadcasting career included stints as GM of KGB San Diego, WFT Charlotte, N.C., and KSPF San Francisco, and ownership of several stations. He also founded Western Radio Sales, which became McGarry Guid Radio. He survived by his wife, two children, and four grandchildren.



Orlando Magic, American Top 40 host Shade Stevens, center, stopped by WQOL Orlando, Fla., while he was in the neighborhood for his annual Grand Nitro broadcast from Walt Disney World. Pictured with Stevens are WQOL morning men Johnny Magic, left, and Doc Holliday, right.



# Single Reviews

EDITED BY LARRY FLYCK

## POP

### SOXIE & THE BANISHES *Ties To Face*

PRODUCER: Stephen Haggard  
WRITERS: J. Haggard, J. Cassano & The Banishes  
PUBLISHER: Warner-Tamarec/Latin Moods  
MCA 82494 (c/r BMG) (casualty single)  
Warner Bros. 8547 (casualty single)

Endearing alter-ego band is poised for a pop smash, that is to this track's association with the mercurial movie "Batman." Ethereal synth lines and instinctual guitar riffs complement a midtempo beat and Sinatra-inspired, seductive feline vocal. Grand, quasi-orchestral build-up makes take a fitting musical equivalent to the larger-than-life film.

### THE WILLIAMS BROTHERS *It's A Wonderful Life* (1:37)

PRODUCER: David Hachenbaum  
WRITERS: A. Williams, D. Williams  
PUBLISHER: Polygram  
MCA 82494 (c/r BMG) (casualty single)

Formidable groundwork has been laid by the previous "Can't Cry Hard Enough." Now this appealing sibling duo can move in for the kill with this acoustic-anchored pop/rock. Track is tough enough to put at album-level, but it's also slick and catchy enough to make the grade at top 40. Love those horns and Hammond organ. From their year-old duo (but still noteworthy) eponymous album.

### FIONA *Don't Come Cryin'* (3:24)

PRODUCER: Guy Roche, Ritchie Black  
WRITERS: M. Jones, J. Black  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

After testing album-rock waters with "Ain't It Just Like Love," rock vixen and her new band take aim at pop with this glossy, sing-along pop/rock. Ignites of Heart and Cher who undoubtedly dance in programs' heads as Fiona struts like a sexy through a mass of synths and guitar with the proper blend of pouty sexuality and swaggering bravado. Scores a fairly good shot at gaining similar success.

### HOWARD JONES *Tears To Tell* (4:18)

PRODUCER: Ron Cullen, Howard Jones  
WRITERS: H. Jones  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

Latest offering from "In The Running" may provide a couple of spins in order for listeners to fairly judge his intelligent lyrics and intricate melody. Once you get it, though, the tune will take up comfy residence in your brain. Excellent for both top 40 and AC formats.

### THE OUTFIELD *Winning H* (3:22)

PRODUCER: John Jones  
WRITERS: J. Jones  
PUBLISHER: MCA (casualty single)

Granadine power ballad could have been plucked from an early-'80s album-rock radio playlist. Highly produced, mainstream at heart, but play well with fans of groups like Jay and Jive, and 38 Special.

### LOVE & S&S *Don't Step Here* (3:27)

PRODUCER: Richie Meyer  
WRITERS: S. Meyer, O. Sandoz  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Disruptive success it has had in its native Canada with a saucy pop/house. Vocal and production reminiscent of Black Sheep help its case at top 40, while chib puns are likely to embrace the "kiss-kiss" "New World" remix.

### LOCO MIA *Remix Sensa Mamba* (3:55)

PRODUCER: not listed

WRITERS: C. Navarra, C.S. Twentry, Loco Mia  
PUBLISHER: not listed  
Bery Bides 10028 (CD single)

Photic meg mix quartet tries to transfer notoriety in the Latin arena in mainstream stardom with a shoulder-shaking dirty mix that mixes percussive salsa vibes with pop/house influences. Spanish-language lyrics is track's only hiccup, though, as the mix is contagious enough to push it over the top. Give it a shot.

## R & B

### USA STANFIELD *A Little More Love* (4:10)

PRODUCER: Ian Owens, Andy Morris  
WRITERS: L. Stanfield, L. Owens, A. Morris  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

After the warm reception urban programmers gave British pop diva's string previous single, "All Woman," the odds of this soft and rhythmic gem winning similar approval are quite good. Stanfield is (as usual) in mighty fine voice, giving the romantic piece an affecting, dramatic edge without descending to clichéd archness. A tatty treat that pop and AC pundits should take to their hearts.

### MOCCA SOUL *Mass of Emotion* (3:21)

PRODUCER: not listed  
WRITERS: R. St. Louis  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

The multitasked Ron St. Louis continues to be a sorely underrated presence in urban and club circles (but not for much longer). Second single from his act's lovely debut, "Persistence Of Memory," weaves hip dance beats with a silky R&B melody and hook. Numerous mixes should strengthen its chances.

### CARL KING *I Love You* (4:04)

PRODUCER: not listed

WRITERS: J. King  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

The story of love gone sour will be a good lock on a chain to get the message across. Carlson's vocals are always a pleasure to listen to, but the song's musical fullness runs this.

## NEW & NOTeworthy

TEAL LOOK *THE STYLE* (Run 25) (3:51)

PRODUCER: Jay Jackson, Ramon Shaw, Guy Gilbey, etc.  
WRITERS: J. Jackson, S. Shaw, B. Bratt  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

First single on Check D's new custom label is a laidback and percussive R&B/funk workout that nicely addresses female quintet's lively, infectious. Song's infectious hook and slickly jagged guitar will entice urban programmers, while glistering synths may help it slide onto pop playlists. Bodes well for its upcoming debut album, "Do Some Damage."

### ORCHESTRA 7 *FEATURING KATHIE* (Love Is The Answer) (3:51)

PRODUCER: Roger S.  
WRITERS: R. S.  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

With such production and name, Roger S. becomes a hotter property in dance music. On this premiere release from his own's new label, he's concocted an intense, deep-house jam, etched with fluid sax lines and searing, seductive jazz wailing by Kathie. Track comes in a variety of cool incarnations, and should have no trouble working clubs at several formats. Look for crossover radio to tap into its overt Salacious influences and give it a spot in early-evening rotation.

PRODUCER: John Ryan  
WRITERS: J. Ryan  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Tender R&B love song trades pop waters and should flow well in some. Flip the record over and check out his techno-disco reading of the Brothers Johnson classic "Slump." Contact: 612-875-6533.

## COUNTRY

### DAN SHELLEY *When Love Comes Around The Bend* (2:41)

PRODUCER: Kyle LeVing  
WRITERS: L. Lee, P. Felt, M. Wright  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

As fun as NGD's "Fisher In The Dark," and similar in style. Sells' vocals are musical, and this buoyancy drive is a catchy little sing-along.

### MCBRIDE *The Ride* (Sue Out Of My Mind) (3:59)

PRODUCER: Steve Gibson, Tony Brown  
WRITERS: R. McBride, L. McBride  
PUBLISHER: Sony of Nashville, BMG  
MCA 82494 (c/r BMG) (casualty single)

Smoothly performed, this ballad showcases the band's sturdy sound. Repetition in light and airy. Repetitive chorus line is difficult to forget.

### WAYLON JENNINGS *Just Tellin'* (3:24)

PRODUCER: Richie Albright  
WRITERS: R. Albright  
PUBLISHER: Mercury, ASCAP  
MCA 82494 (c/r BMG) (casualty single)

Jennings, in his noted fashion of delivery, speaks to the topic of "skin" (big and small-talkers). Storyline rambles a bit.

### PAULLETTE CARLSON *The Chain Just Breaks* (2:14)

PRODUCER: not listed  
WRITERS: M. Carlson, M. Hulse  
PUBLISHER: Warner-Tamarec/Latin Moods  
MCA 82494 (c/r BMG) (casualty single)

The story of love gone sour will be a good lock on a chain to get the message across. Carlson's vocals are always a pleasure to listen to, but the song's musical fullness runs this.

## DANCE

### CRYSTAL TEARS *You Turn Me On* (5:55)

PRODUCER: Regan Salt, Kyle Hebdorn  
WRITERS: R. Salt, K. Hebdorn  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

The fellow love behind the new classic "Gypsy Woman" takes on Ian Whitcomb's '60s nag with less-than-found confidence. Mixes by the Basement Boys are far more fiery and interesting than past efforts. Fine for dancefloors, track from the classic "Gypsy Woman" has the juice to revive pop radio interest.

### HARD SEX *Can You Feel It* (1:11)

PRODUCER: Guy Michael, Cassie Wren  
WRITERS: G. Michael, C. Wren  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

A thick and rich house groove is embellished by eye-popping sexual grunts and groans. Not for the weak or faint, seductive jam wails the nerves of underground jocks upon impact. Go directly to the "Slam Me Jillean" and "Pain & Pleasure" mixes. Contact: 212-7550.

### ERNEST KNOX *Don't You Want My Love* (1:51)

PRODUCER: Steve Shriver, Ernest Knox  
WRITERS: S. Knox, R. Knox  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

### INNOVATION *It's Wide Awake* (1:24 single)

PRODUCER: not listed  
WRITERS: L. Lee, P. Felt, M. Wright  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

HI-NRG's favorite son continues to court mainstream jocks with a juicy, retro-mixed nugget. Amid a flood of synths, he delivers his most restrained and effective vocal in some time. Flip the record over and check out his techno-disco reading of the Brothers Johnson classic "Slump." Contact: 612-875-6533.

## A C

### ★ ROONEY CROWELL *What Kind Of Love* (no timing listed)

PRODUCER: Larry Kim  
WRITERS: L. Crowell, M. Jennings, R. Orban  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Positive single from Crowell's fine "Life Is Heavy" album is Columbia's first step in a major effort to immerse this rock-influenced country star into the pop and AC realm. Twangy instrumentation & a Tom Petty and the late Ray Orbison (with whom this song was penned), combined with an appealing vocal, makes a strong argument for play at these and album rock formats. Listen for harmonies by Mike Hamlen and Linda Ronstadt.

### DAVID SANDROW *Bang Bang* (no timing listed)

PRODUCER: not listed  
WRITERS: not listed  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Lighthearted, numo-influenced cut is easy on bright, and is spiced with nimble fingered piano work and saucy sax interludes. Infectious Latin party rhythms are inspiring and fun.

### PETER WHITE *Drumwork* (3:35)

PRODUCER: Roger Miller, Peter White  
WRITERS: P. White  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Is a speed-influenced instrumental is empowered by soothing acoustic guitar and sax interplay. Radio-conscious beat is merely kept far back to mix, never distracting the listener from the lovely leads and melody. A tad sophisticated for power-ballad-driven AC outlets, but a worthy contender nonetheless. Contact: 818-606-6488.

### BRANDON LEE *Let Me Go* (no timing listed)

PRODUCER: Brandon Lee, Rudy Sandoz  
WRITERS: B. Lee  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Hip, bluesy-jazz it is slick and well-produced, with Eric Clapton-esque influences rising to the top of sophisticated guitar arrangements. Adult-oriented cut should fare well with upscale urban crowds.

### DANCE WITH A STRANGER *Everybody Needs A Friend* (3:59)

PRODUCER: Brian Nease  
WRITERS: E. Nease  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Sullen pop-club groove rapsy, Joe Cocker-esque lead vocals with bluesy instrumentation. True, which benefits from the remixing hand of Tom Lord-Alge, has already been a hit in Norway and other parts of Europe, and certainly has equal potential here at adult-leaning top 40 and AC formats.

## ROCK TRACKS

### ★ SONG *Red* (3:37)

PRODUCER: S. Song, Leo Ryan, Guy Morrison  
WRITERS: S. Song  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Alternative-angled rock cut mixes

funky groove with frenetic, electronic dance rhythms. Bore female rockers slide in and out of psychedelic guitar as booming bass pounds out an undeniably danceable groove.

### SOCIAL DISTORTION *When She Begins* (3:59)

PRODUCER: David Jordan  
WRITERS: S. Jordan  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Thrilling, head-bobbing track has band's signature garage punk persona swirl in old-fashioned rock'n'roll grooves. Boon and bad amplification is infectious and appealing, and should fare well at alternative radio.

### KINGMAKER *Ready Steady Sky* (3:42)

PRODUCER: Pat Connor  
WRITERS: S. Connor  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Jangly, alternative-pop cut is driven by high-energy, melodic bass. Angsty-riffed vocals seem to take a cue from U2's Bon, and backing vocals meld seamlessly into a harmonic modern rock tapestry.

### BRUCE COCKBURN *A Dream Like Mine* (3:15)

PRODUCER: J. Burns  
WRITERS: B. Cockburn  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Thumping, heartbreak bass riff instantly draws the listener into this strong, dreamy cut, which features classic waxy guitar and Cockburn's typically thought-provoking lyrics.

### EYE & I *Virgin Heart* (4:04)

PRODUCER: John White  
WRITERS: E. & I  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Acclaimed act appears poised for a major chart breakthrough with a rock ballad that is intriguing mix of rock, soul, and pop flavors. Singer Dik Dylon is a captivating presence, adding to its chances of working at both album-rock and top 40. Check out the band's self-titled debut album.

### DREAM THEATER *Put Me Under* (8:11)

PRODUCER: David Pryor  
WRITERS: D. Pryor  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Dramatically open-ended track runs a bit long at eight minutes-plus, but fans of cinematic rock should find something to love in its manic mix of musical styles, ranging from slow, dirty grunge to frantic, headbanging metal.

### ISH *Heard And Heard* (5:50)

PRODUCER: not listed  
WRITERS: not listed  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Mid-tempo, alternative dance cut swirls endlessly around one repetitive lyrical theme. Dazzling electronic wispy synths a techno melody under a sporadic rhythmic track. Contact: 800-390-8537.

## RAP

### ★ DJ QUI *Just Like Compton* (4:10)

PRODUCER: S. Quin  
WRITERS: S. Quin  
PUBLISHER: Epic/Casablanca, BMG  
MCA 82494 (c/r BMG) (casualty single)

Quick re-emergence with this jangly jam from his upcoming sophomore set, "Way 2 Punks." It would be hard to find this track aimed for more than showcasing his formidable lyrical skills. Entertaining, and has a bright future at urban radio. Urban radio may seem like a strong possibility. Contact: 212-359-3600.

(PICKS) (P) - New releases with the greatest chart potential. CRITIC'S CHOICE (C) - New releases, regardless of potential charting, which the reviewer highly recommends because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases with a "C" or "N" rating. (N) - New releases with the greatest chart potential. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flyck, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 405 Music Square W., Nashville, Tenn. 37203.

# MUSIC SCENE STRUGGLES TO FIND ITS PLACE IN CHANGED LANDSCAPE OF THE FORMER YUGOSLAVIA

(Continued from page 1)

The moment fighting began, the united Yugoslavian market abated, longstanding ties were ruptured, and the music scene was plunged into crisis. Since last autumn, many bands in Serbia and Croatia have stopped working, and their members have gone abroad rather than replace guitars with guns. Most of they have headed for London and Amsterdam, where they have already formed some Serbo-Croatian bands.

At the same time, there has been a proliferation of songs about the war. In Croatia, pop musicians were the first to be galvanized into producing a string of typical folk tunes for propaganda purposes. One was Tomislav Ivčić, who turned over all the proceeds of his record, "Stop The War In Croatia," to humanitarian causes. Croatia Records—formerly Jugoton, the biggest and most professional record company in what used to be Yugoslavia—gathered its top pop and rock stars under the name Croatia Band Aid to make "My Homeland," a song about the pathos of war with a predictable hymn-like sound to it.

Most of these songs—on both sides—are marked by kitsch, often flirting with the clearly defined laws of socialist realism. In this respect, nothing can compete with "Danke Deutschland," spun out in mid-July by Croatian Television in response to Germany's international recognition of Croatia. The song, which was not given much airtime, was reviewed as follows in the Zagreb weekly Danas: "Leaving aside the servility, the fawning, the miserabilism of both the score and the lyrics, the worst thing is that the song mentions the gift we got from Germany. In other words, Germany gave us freedom, and the dozens of thousands of dead and wounded, the hundreds of thousands of refugees and demolished houses, have nothing to do with it. This presumptuous, ingratitude song was sung to the backdrop of scenes from some New Year's Bavarian dance, heightening the impression of high-handed gratitude."

**MUSICAL 'BURENICA'**  
Last September, the Croatian Crisis Command of Vukovar called on musicians to make their own contribution to the war effort. Ivan Piko Stanić (a drummer, a producer, and currently editor of domestic productions at Croatia Records) joined Saša Radulović from the band Psycho-

modo Pop to record "Bang-Bang! Vukovar," which was soon being played on all radio shows near the battlefront.

"Although we came from a different environment, marked by pacifism and the apolitical, and partly even by the motto 'Make Love Not War,' we couldn't remain passive because that would be hypocritical," says Stanić. "The songs simply poured out one after another, depending on how reports from the front affected us. If Picasso had waited for inspiration, there would never have been a 'Guernica' and the Clash would never have come out with 'Combat Rock,' which is a kind of school for rock in wartime."

Stanić recorded these songs on his album "Rock Academy," including the track "Nisancija Afghanistan, Croatia-Lebanon," which has been dubbed "war funk international."

Other musicians "did their bit" via a double album of "Rock For Croatia." 26 songs featuring virtually all important Croatian musicians, along with some new names. Some of the material has a conciliatory tone and favors an end to the conflict. Other songs, more aggressive in the electro-rap-funk style, put Slobodan Milošević and some of the Yugoslav Army generals (about the mill, they are clearly aimed at raising the spirit of the Croatian fighters).

Another piece of agitprop, "Rock For Croatia," features the Ramones' Psychofreak Pop with its song "Croatia Must Win" and the slogan "Punkers Defend Croatia."

**DIGGING DEEPER**  
Film, one of the best Yugoslavian new-wave bands, digs deeper in "Hey There, My Belgrade Friend." This is a new arrangement of an old, sentimental Italian canzone for which, Film's Jura Stubić wrote emotional lyrics about two friends—one a Belgrade, the other from Zagreb—who, in the madness of war, are forced to shoot at one another.

The song was not well-received anywhere. In Zagreb, it was seen as too conciliatory, while Belgrade liked the idea that the Belgrade friend should be the one to die. It triggered numerous ideological commentaries. Amadeus Novelli, a music producer at Radio Beograd's First Program, was even suspended for playing the song on the air. In fact, it is a moving ballad, certainly the best this war has produced, and one of the



A comprehensive cross-section of Yugoslavia's diverse music scene. Clockwise, from top left, are singer Jura Stubić of the new-wave band Film; singer Suzana Petricević of the urban pop band Bel Tempo; singer Rambo Amadeus, who combines anti-war lyrics with funk, rap, rock, and folk; and Goran Bregović of the Greek-influenced band White Button.

few that will survive it.

The different political situations in Serbia and Croatia this past year have been reflected in the reactions of their respective music scenes. The conflict was felt much less in Belgrade than in Zagreb, which, along with the absence of a Serbian propaganda apparatus, explains why few of Serbia's leading musicians dwell on war themes. For a little while, there was a slew of privately produced nationalist and chauvinistic songs by semi-anonymous folk singers, as well as new arrangements of various royalist-monarchist songs, most of which had been banned during Marshall Tito's time. But, as the period of national frustration abated, so did interest in these themes.

This typically Yugo-Balkan trend had another curious point: It was symmetrically reflected in Croatian production. Musician motifs—even entire phrases—overlapped and lyrics coincided; only the central ideas were changed in keeping with the objective of this applied pop production.

Admittedly, Serbia still hasn't found a proper counterpart for the Zagreb song "I'm Waiting For You," which was recorded by young acrobats. It is a new arrangement of "Lili Marlene," popular among German soldiers in World War II and a song that still arouses unpleasant associations in Serbia.

The liberating rock scene in Serbia has witnessed a decline in quality. The general poverty and dramatically slashed audience—reduced to Serbia, Montenegro, and Macedonia—has seen musicians vegetating as they wait for better days.

After 15 years together, for instance, the members of Fah Čavčić announced their retirement with the album "Swan Song." Its most effective ballad is "The War Is Over," which band leader Bora Đorđević wrote for a stage production of Bertolt Brecht's "Mother Courage."

Meanwhile, teenage idol Bajaga has symbolically marked his continuity on the music scene by cutting a

maxi-single called "The Four Seasons," an apolitical record with a verse suggesting that its escapism may be a conscious choice: "This is a song you can sing/This is a song you can march to."

The apolitical quality of the Belgrade scene is also reflected in recordings reminiscent of pacifism. The teenage stars this season are the rockabilly-influenced Vampires, while the band Bel Tempo (led by singer-acress Suzana Petricević and her brother Dušan) offers a sophisticated, soft urban pop, along the lines of Sade and Working Week.

## ANTI-WAR MUSICIANS

The only musicians that have become involved in anti-war efforts here are members of the bands Catherine the Great, Electric Orgasm, and the Party-breakers, who united under the name Rastokutski. In cooperation with B-82, the Belgrade youth radio station, they recorded a peace song called "Listen Here (Peace, Brother, Peace)." They also gave a couple of open-air performances in the center of Belgrade, joined by Rambo Amadeus.

Amadeus, whose real name is Antonije Pušić, is currently the most interesting figure on the Belgrade music scene. In his three albums, he has created an effective and original combination of funk, folk, rap, and rock, a reminiscent of Jimi Hendrix with lyrics that express his anger at the current Serbian regime. "Rock 'n' roll in Yugoslavia died when Slobodan Milošević appeared," Amadeus declares.

Ironically, before Milošević came to power, Amadeus was a little-known alternative musician. He has earned himself a name only in the past couple of years, largely thanks to his sharp-edged opposition views. "Psychological Propaganda Set M.B.U." his most recent album, has a track called "K.P.G.S." in which he samples fragments from the speeches of Milošević and Franjo Tuđman. However, at the last moment, record

company PGP/RTB abridged the song and put out a cleaned-up version. The original has now become the highlight of Amadeus' concerts and a hit on independent radio programs.

## THAT SING

Amadeus is proud that not all lies within this country have been broken: In April, he made a guest appearance in Ljubljana, capital of the breakaway republic of Slovenia. The two shows were sold out and he was well-received by audiences and the media alike; now Rastokutski is preparing a similar trip.

Electric Orgasm also went down well during a visit to Skopje, capital of Macedonia; a month earlier, Macedonian band Bread And Salt had appeared in Belgrade's elite Sava Center to celebrate 15 years together and to promote their "Live In New York" CD, recorded at CBG's. In fact, instead of a live Belgrade concert planned, Bread And Salt did a four-day stint to packed houses—a real slap in the face for the active policy of national hatred.

Bread And Salt have cultivated a refined jazz-rock style with strong ethnic overtones derived from Macedonia's splendid folk heritage. Less than a year after the breakup of Yugoslavia, nostalgia seems to be developing for the sounds of old.

## NO MUSIC IN BOSNIA

In Bosnia, they're not playing music, they're shooting. Goran Bregović, leader of White Button and the most creative artist to come out of the local scene, has been forced to flee, where he is writing a film score for director Emir Kusturica.

Together with Greek musicians and singers, Bregović has produced "The Balkan Album," featuring some White Button material and his own best scores from the movies of Kusturica and other Bosnian directors. The album, a Greek market recording's strong ethnic-overtones have yielded sales of more than 100,000 copies.

The Slovene music scene is also interesting. The albums are big here, but Laci Farnas has come out with three CD compilations of its past 12 years through Borghesia has released its "Dreadful" album, featuring albums through Belgrade's Play It Again Sam label, with a note on the jacket saying that the material was recorded during the war in Slovenia. A promotional play is considering that the fighting there lasted only 10 days.

Laibach, the best known Slovene band, has a new album "Kapita!" released internationally by Mute Records. The album sticks to the style Laibach carved out 10 years ago within the *Neue Slowenische Kunst* movement.

Only in Slovenia do rock bands from the West still appear; audiences elsewhere have been deprived of this privilege.

Despite this depressing and sullied period, most fans and performers here do not seem to have lost hope of seeing the eventual re-emergence of a unified music scene, with touring still flowing unimpeded and with guest appearances in neighboring republics being a normal thing. For the time being, it's just something to do but wait for better times.

Petar Janjarić is a writer and music critic based in Belgrade.



# HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
WEEK	WEEK	WEEKS	CHART	ARTIST	WEEK	WEEK	WEEKS	CHART	ARTIST
1	1	1	79	100	3	51	79	100	3
2	2	2	53	81	65	53	81	65	9
3	3	3	54	56	42	54	56	42	9
4	4	4	55	61	69	55	61	69	4
5	5	5	56	57	5	56	57	5	4
6	6	6	57	62	1	57	62	1	4
7	7	7	58	59	1	58	59	1	4
8	8	8	59	60	1	59	60	1	4
9	9	9	60	71	2	60	71	2	4
10	10	10	61	62	9	61	62	9	4
11	11	11	62	63	9	62	63	9	4
12	12	12	63	64	9	63	64	9	4
13	13	13	64	65	9	64	65	9	4
14	14	14	65	66	9	65	66	9	4
15	15	15	66	67	9	66	67	9	4
16	16	16	67	68	9	67	68	9	4
17	17	17	68	69	9	68	69	9	4
18	18	18	69	70	9	69	70	9	4
19	19	19	70	71	2	70	71	2	4
20	20	20	71	2	1	71	2	1	4
21	21	21	72	NEW	1	72	NEW	1	4
22	22	22	73	NEW	1	73	NEW	1	4
23	23	23	74	NEW	1	74	NEW	1	4
24	24	24	75	NEW	1	75	NEW	1	4
25	25	25	76	NEW	1	76	NEW	1	4
26	26	26	77	NEW	1	77	NEW	1	4
27	27	27	78	NEW	1	78	NEW	1	4
28	28	28	79	NEW	1	79	NEW	1	4
29	29	29	80	NEW	1	80	NEW	1	4
30	30	30	81	NEW	1	81	NEW	1	4
31	31	31	82	NEW	1	82	NEW	1	4
32	32	32	83	NEW	1	83	NEW	1	4
33	33	33	84	NEW	1	84	NEW	1	4
34	34	34	85	NEW	1	85	NEW	1	4
35	35	35	86	NEW	1	86	NEW	1	4
36	36	36	87	NEW	1	87	NEW	1	4
37	37	37	88	NEW	1	88	NEW	1	4
38	38	38	89	NEW	1	89	NEW	1	4
39	39	39	90	NEW	1	90	NEW	1	4
40	40	40	91	NEW	1	91	NEW	1	4
41	41	41	92	NEW	1	92	NEW	1	4
42	42	42	93	NEW	1	93	NEW	1	4
43	43	43	94	NEW	1	94	NEW	1	4
44	44	44	95	NEW	1	95	NEW	1	4
45	45	45	96	NEW	1	96	NEW	1	4
46	46	46	97	NEW	1	97	NEW	1	4
47	47	47	98	NEW	1	98	NEW	1	4
48	48	48	99	NEW	1	99	NEW	1	4
49	49	49	100	NEW	1	100	NEW	1	4



# HOT 100

## SINGLES SPOTLIGHT

by Michael Ellis

SINGLES SALES WERE DOWN ABOUT 10% in the reporting period for this week's Hot 100, so all of the top seven titles lost points and only two records in the top 10 are bulletted. Since airplay continues roughly constant from week to week, records that are especially strong in airplay were less affected than expected heavily on sales for their chart movement. At the top, "Baby Got Back" by Sir Mix-a-Lot (Def American) holds at No. 1 by a large margin, with its sales total (about 145,000 units for the week) equal to the combined sales and airplay point total of the No. 2 record, "I'll Be There" by Mariah Carey (Columbia). "I'll Be There" continues to be No. 1 in airplay by a large margin.

THE LACK OF MOVEMENT in the top 10 is balanced by heavy activity in the teens, with records all jostling for position as they attempt to move into the top 10. In the tough competition, "Too Funky" by George Michael (Columbia) earns a bullet and is pushed back one place to No. 13 as two records jump over it. "This Used To Be My Playground" by Madonna (Sire) explodes from No. 35 to No. 17 with the largest total sales and airplay point gains, by far, of any record on the chart. The second biggest gainer in both sales and airplay is "Baby-Baby-Baby" by TLC (Arista). It is caught in the chart jam, however, and moves up only one place to No. 15. Also caught in the jam, "Warm It Up" by Kris Kross (Ruffhouse), which gains more in 100's in points but holds at No. 21; and "Slow Motion" by Color Me Badd (Giant), which makes a small point gain but is pushed backward three places to No. 22.

THERE ARE NINE NEW entries on the chart. One of them is not exactly new: "We Will Rock You/We Are the Champions" by Queen (Hollywood). "We Are the Champions" went to No. 4 by itself in 1977, so we're listing the medley as a new entry. Because both cuts are available on the same single, it's treated as a double-entry and all airplay for the singles is combined. Since the introduction of the new methodology, when two songs appear on the same single, they are listed together on the Hot 100. Four artists make their first appearance on the Hot 100: rap trio N'Sync from Torrance, Calif., enters at No. 86 with "Back To The Hotel" (Profile), already No. 1 at KMET San Francisco; female trio Jade bows at No. 91 with "I Wanna Love You" (Giant) from the "Class Act" soundtrack; a retro version of the classic "Tequila" (No. 1 in 1968 for the Champs) enters at No. 92 by French-Mexican rap act La Loutre Civilization (Atco EastWest); and female singer Nyasia from Brooklyn, N.Y., enters at No. 95 with "Who's Got Your Love" (MCA).

QUICK CUTS: The Power Pick/Sales goes to "Mic Man EFX" by Dae EFX (Atco EastWest). The recent release of the cassette single with double "EFX" a sales boost—previously, it was just a cassette maxi-single and vinyl maxi-single—"Everybody's Free" by new artist Rozalla (Ego) is the biggest airplay gainer below No. 50, thus winning the Power or Pick/Airplay. It zooms 28 places to No. 51 on the Hot 100. "Free" is already a smash in Los Angeles—No. 1 in airplay at Power 106 and No. 7 at KJIS-FM.

## HOT 100 RECURRENT SINGLES

THIS WEEK LAST WEEK PEAK	TITLE (ARTIST LABEL)
1	ALL-4 LOVE ALL-4 LOVE (MC/ARCA)
2	HAZARD CLIVE DUNHAM (CAPTAIN)
3	I WANT YOUR SMILE LARRY CAMPBELL (MCA)
4	FINALLY CLOUTIER (MCA)
5	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
6	CAUTION DANCE GENESIS (ATLANTIC)
7	REMEMBER THE TIME REAGAN (MCA)
8	EVERYTHING CHANGES THE TRIO (CAPTAIN)
9	GOOD FOR ME MELISSA MCINNES (ATLANTIC)
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Records are listed with their week they appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

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1	ALL-4 LOVE ALL-4 LOVE (MC/ARCA)
2	HAZARD CLIVE DUNHAM (CAPTAIN)
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4	FINALLY CLOUTIER (MCA)
5	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
6	CAUTION DANCE GENESIS (ATLANTIC)
7	REMEMBER THE TIME REAGAN (MCA)
8	EVERYTHING CHANGES THE TRIO (CAPTAIN)
9	GOOD FOR ME MELISSA MCINNES (ATLANTIC)
10	GOOD FOR ME MELISSA MCINNES (ATLANTIC)
11	BREATHIN' MY HEART BRIAN AUGER (ATLANTIC)
12	TO BE WITH YOU MELISSA MCINNES (ATLANTIC)
13	WHAT DOES ARROUND COME... MELISSA MCINNES (ATLANTIC)
14	NOTHIN' BUT A GOOD THING MELISSA MCINNES (ATLANTIC)
15	GOOD VIBRATIONS MELISSA MCINNES (ATLANTIC)
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THIS WEEK LAST WEEK PEAK	TITLE (ARTIST LABEL)
1	ALL-4 LOVE ALL-4 LOVE (MC/ARCA)
2	HAZARD CLIVE DUNHAM (CAPTAIN)
3	I WANT YOUR SMILE LARRY CAMPBELL (MCA)
4	FINALLY CLOUTIER (MCA)
5	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
6	CAUTION DANCE GENESIS (ATLANTIC)
7	REMEMBER THE TIME REAGAN (MCA)
8	EVERYTHING CHANGES THE TRIO (CAPTAIN)
9	GOOD FOR ME MELISSA MCINNES (ATLANTIC)
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15	GOOD VIBRATIONS MELISSA MCINNES (ATLANTIC)
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49	EVERYTHING'S GONNA BE ALLRIGHT MELISSA MCINNES (ATLANTIC)
50	EVERYTHING'S GONNA BE ALLRIGHT MELISSA MCINNES (ATLANTIC)

## Top Singles Sales

Compiled from a national sample of 10,000 outlets of single releases. Includes sales data on singles which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK PEAK		TITLE (ARTIST LABEL)	THIS WEEK LAST WEEK PEAK		TITLE (ARTIST LABEL)
1	1	*** NO. 1 *** BAY BROT GAY BAY BROT (COLUMBIA)	38	27	AROUND JUMP AROUND (COLUMBIA)
2	3	ALIVE ALIVE (COLUMBIA)	39	26	JUST TAKE MY HEART NE-BE (ATLANTIC)
3	2	ALIVE ALIVE (COLUMBIA)	40	47	REMEMBER A TRUE CALLED OUT (JIVE)
4	5	UNDER THE BRIDGE THE BRIDGE (COLUMBIA)	41	36	LET'S GET ROCKED NO LYNN (COLUMBIA)
5	15	TEENAGER TEENAGER (COLUMBIA)	42	41	ONE ONE (COLUMBIA)
6	7	THE BROTHER THE BROTHER (COLUMBIA)	43	48	VICTIM OF THE GHETTO THE COLLECTIVE (COLUMBIA)
7	10	DAMN I WISH I WAS A LACK DAMN I WISH I WAS A LACK (COLUMBIA)	44	35	REMEDY REMEDY (COLUMBIA)
8	13	WARRIE UP WARRIE UP (COLUMBIA)	45	53	THEY REMIND ME OF YOU THEY REMIND ME OF YOU (COLUMBIA)
9	12	NOVEMBER RAIN NOVEMBER RAIN (COLUMBIA)	46	44	HOLD ON MY HEART GENESIS (ATLANTIC)
10	18	IF YOU ASKED ME TO IF YOU ASKED ME TO (COLUMBIA)	48	54	BLON MOTH BLON MOTH (COLUMBIA)
11	3	MY LOVE (YOU'RE NEVER...) MY LOVE (YOU'RE NEVER... (COLUMBIA)	49	37	NELLINA NELLINA (COLUMBIA)
12	17	JUST ANOTHER DAY JUST ANOTHER DAY (COLUMBIA)	50	49	SILENT PRAYER SILENT PRAYER (COLUMBIA)
13	5	COME & TALK TO ME COME & TALK TO ME (COLUMBIA)	51	46	MAKE LOVE LIKE A MAN MAKE LOVE LIKE A MAN (COLUMBIA)
14	15	IF YOU ASKED ME TO IF YOU ASKED ME TO (COLUMBIA)	52	46	AMERICAN BEAD AMERICAN BEAD (COLUMBIA)
15	17	JUST ANOTHER DAY JUST ANOTHER DAY (COLUMBIA)	53	37	SO WHAT? (PART 2) SO WHAT? (PART 2) (COLUMBIA)
16	20	THEY REMIND ME OF YOU THEY REMIND ME OF YOU (COLUMBIA)	54	18	THOUGHT TO DIED AND GONE... THOUGHT TO DIED AND GONE... (COLUMBIA)
17	18	WISHING ON A STAR WISHING ON A STAR (COLUMBIA)	55	62	SMELLS LIKE MYRNA SMELLS LIKE MYRNA (COLUMBIA)
18	17	ROMANIAN RHAPSODY ROMANIAN RHAPSODY (COLUMBIA)	56	52	IF YOU FORGOT IF YOU FORGOT (COLUMBIA)
19	23	THE BEST THING I HAVE IN LIFE THE BEST THING I HAVE IN LIFE (COLUMBIA)	57	42	TWILIGHT ZONE TWO TWILIGHT ZONE (COLUMBIA)
20	23	TEARS IN HEAVEN TEARS IN HEAVEN (COLUMBIA)	58	70	MOVE THIS MOVE THIS (COLUMBIA)
21	11	SOMETHING'S EVEN SLOW SOMETHING'S EVEN SLOW (COLUMBIA)	59	62	WHEREVER I WAS ROAM WHEREVER I WAS ROAM (COLUMBIA)
22	12	EVERYTHING ABOUT YOU EVERYTHING ABOUT YOU (COLUMBIA)	60	50	THU MY THU MY (COLUMBIA)
23	3	YOU TALK TO ME YOU TALK TO ME (COLUMBIA)	61	50	NOTHING LIKE MATTERS NOTHING LIKE MATTERS (COLUMBIA)
24	3	GIVING ME MY CRYING GIVING ME MY CRYING (COLUMBIA)	62	13	PLEASE DON'T GO PLEASE DON'T GO (COLUMBIA)
25	5	YOU WON'T SEE ME YOU WON'T SEE ME (COLUMBIA)	63	58	I CAN'T DANCE I CAN'T DANCE (COLUMBIA)
26	30	KEEP ON WALKING KEEP ON WALKING (COLUMBIA)	64	54	THE ONE THE ONE (COLUMBIA)
27	38	FROM MY IN LOVE FROM MY IN LOVE (COLUMBIA)	65	21	MASTIFFE MASTIFFE (COLUMBIA)
28	5	DO IT TO ME DO IT TO ME (COLUMBIA)	66	1	BACK TO THE ORIGINAL BACK TO THE ORIGINAL (COLUMBIA)
29	5	YOU REMIND ME YOU REMIND ME (COLUMBIA)	67	1	STAY STAY (COLUMBIA)
30	31	HONEY I LOVE HONEY I LOVE (COLUMBIA)	68	59	BOOM! I GOT YOUR DOWNTOWN BOOM! I GOT YOUR DOWNTOWN (COLUMBIA)
31	21	AIN'T 2 PROUD 2 BEG AIN'T 2 PROUD 2 BEG (COLUMBIA)	69	65	T.L.C. T.L.C. (COLUMBIA)
32	15	LOVE AND LEARN LOVE AND LEARN (COLUMBIA)	70	55	HAZARD HAZARD (COLUMBIA)
33	1	THIS USED TO BE MY PLATFORM THIS USED TO BE MY PLATFORM (COLUMBIA)	71	25	NEVER SATED NEVER SATED (COLUMBIA)
34	13	IN THE CLOSET IN THE CLOSET (COLUMBIA)	72	21	TAKE THE HEART TAKE THE HEART (COLUMBIA)
35	12	WHY I LOVE WHY I LOVE (COLUMBIA)	73	14	MAKE IT HAPPEN MAKE IT HAPPEN (COLUMBIA)
36	8	I WILL REMEMBER YOU I WILL REMEMBER YOU (COLUMBIA)	74	59	I.A.SCHNORR I.A.SCHNORR (COLUMBIA)

\* Singles with increasing sales. © 1992, Billboard PR Communications and SoundScan, Inc.



# MAJORS UNFAZED BY PLANNED CZECHOSLOVAKIA SPLIT

(Continued from page 9)

free flow of trade.

Behlohavek says local rock and pop acts account for about 30% of the Czechoslovakian market. He adds that there is a strong crossover between the two cultures: Czech bands are popular in Slovakia and vice-versa.

## VIDEO PLEA FOR PEACE

(Continued from page 9)

ian relief in Croatia and Bosnia-Herzegovina. "It will go to kids who lost their parents in the fighting," says Bach. "Things are changing on a daily basis, though, so I don't want to tie myself to one particular thing."

Among the companies donating their time and services for the single and video were Bearsville, Electric Lady Studios, Sound One Studios, Village Recorder Studios, Zeitgeist Studio, Betelgeuse Productions, The Type Editorial, Rockermatics, Frank Lokarek Films, and Kodak Films.

At Prague-based Sony, staff are equally undistressed. Bureau chief Suzanne Smetana says, "We don't see that anything will really change."

In a divided nation, Prague would be the capital of the Czech republic and Bratislava the chief city of Slovakia. It would be open to any Prague-based label to open subsidiary offices in Bratislava, though no major has so far given an indication that it intends to do so.

According to figures from international labels group IFPI, the Czechoslovakian market was worth \$32.9 million at retail in 1990, the last year for which figures have been collated. Trade deliveries of vinyl LPs were 8.1 million units; 3.1 million prerecorded cassettes and 1 million CDs were also shipped.

However, the market is concentrated in the west of the country—the area that would become the Czech republic—and is specifically around Prague. Behlohavek says that outside the two main Slovak cities of Bratislava and Kosice, "people are a lot

more careful. They don't buy as much."

At the IFPI secretariat in London, the understanding is that existing Czechoslovakian copyright law—regarded as adequate by Western companies—will remain on the statute books of both parts of the divided nation.

That situation is one factor in encouraging a further involvement by a Western major in Czechoslovakia. It is understood that EMI is on the verge of signing an exclusive licensing deal for the country with the option for it to buy its partner there.

Such a strategy would be a repeat of its successful tactic in Hungary, where EMI recently bought independent label Quint (Billboard, June 27). Czechoslovakia is the westernmost of the old Iron Curtain countries, stretching 200 miles east of Vienna to its borders with Germany. In the East, the country runs between Poland and Hungary to share a border with the former Soviet republic of Ukraine.

Billboard.

FOR WEEK ENDING JULY 11, 1992

# Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trak service. 127 top stations are electronically monitored 24 hours a day. Songs are ranked weekly using impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is available for 100 songs chart.

WEEK RANK	LAST WEEK	TITLE ARTIST (LABEL)	WEEK RANK	LAST WEEK	TITLE ARTIST (LABEL)
1	1	★ ★ ★ NO. 1 ★ ★ ★	38	31	2 THE ONE
2	2	ILL BE THERE (COLUMBIA) 6 weeks at #1	39	40	END OF THE ROAD
3	4	MY LOVE (YOUR NEVER...3)	40	49	ANNE LENOX (ATLANTIC)
4	13	IF YOU ASKED ME (COLUMBIA)	41	41	THEY WANT EFX
5	13	UNDER THE BRIDGE	42	38	THOUGHT I'D DIED AND GONE...
6	8	WISHING ON A STAR	43	—	JAM
7	13	DAMN I WISH I WAS YOUR LOVER	44	49	HOOT BREEZY HEART
8	14	THIS USED TO BE MY PLAYGROUND	45	47	NOVEMBER RAIN
9	8	THE BEST THINGS IN LIFE ARE FREE	46	47	HONEY LOVE
10	11	BABY BARS	47	35	TEAR (ATLANTIC)
11	11	HOLD ON MY HEART	48	39	YOU WON'T BE THE CITY
12	13	JUST ANOTHER DAY	49	62	ALL NIGHT
13	17	TENNESSEE	50	68	STRAWBERRY LETTER 23
14	38	LIVE AND LEARN	51	53	CLOSER TO ME
15	14	SAVE THE BEST FOR LAST	52	45	LET ME UP
16	21	BABY GOT BACK	53	50	MATIA
17	15	STEEL BARS	54	6	FALL IN LOVE AGAIN
18	22	FRIDAY I'M IN LOVE	55	—	TEQUILA
19	23	MOVE THIS	56	55	NOT THE ONE
20	18	SLOW MOTION	57	—	I MISS YOU
21	18	KEEP ON WALKING	58	72	I WANNA LOVE YOU
22	7	LIFE IS A MONTAGE	59	71	WHO'S GOT YOUR LOVE
23	15	JUMP	60	58	PLEASE DON'T GO
24	12	COME & TALK TO ME	61	64	ALL YOU'VE GOT
25	27	GOOD STUFF	62	51	NEVER SATISFIED
26	28	GIVING HIM SOMETHING HE...	63	18	TAKE TIME
27	29	ILL REMEMBER YOU	64	74	MAKE LOVE LIKE A MAN
28	21	IN THE CLOSET	65	53	2 UNRECORDED (ORIGINAL CRITIQUE)
29	32	TAKE THIS HEART	66	—	JUMP AROUND
30	37	JUST FOR TONIGHT	67	70	HELLVIA
31	17	AMT I'VE GOT 2 BEG	68	—	YOU THINK YOU KNOW HER
32	46	EVERBODY'S FREE	69	72	1 MONEY CAN'T BUY YOU LOVE
33	7	WARM IT UP	70	—	SLOWLY
34	18	JUST TALK TO ME	71	68	TRANSFORMATION
35	32	JUST TALK TO ME	72	89	JAMES BROWN IS DEAD
36	20	NU NU	73	—	2 SECONDARY
37	11	DO IT LIKE	74	—	1 THEY REMEMBER OVER

○ Tracks moving up the chart with alpine gain. © 1992, Billboard/BPI Communications.

## TOP 40 RADIO RECURRENT MONITOR

1	11	1 LOVE YOUR SMILE	14	11	REMEMBER THE TIME
2	15	ALL 4 LOVE	15	12	GOIN' BACK YOU SWEET
3	13	FINALLY	16	13	BECAUSE MY HEART
4	—	1 YEARS IN HEAVEN	17	16	1 BURNING LOVE
5	6	1 TO BE WITH YOU	18	13	1 MYSTERY
6	—	1 HAZARD	19	14	1 I CAN'T DANCE
7	7	1 WHAT DOES AROUND COME...	20	15	1 IT'S GOOD TO YOU
8	5	1 GIVE FOR	21	31	1 HOW TO GET THE POLICE
9	34	1 MOTIONPILLY	22	24	1 LEAVING MY RELIGION
10	31	1 GOOD VIBRATIONS	23	—	1 SUMMERTIME
11	46	1 I WANNA SEX YOU UP	24	17	1 ROMANTIC
12	—	1 EVERYTHING	25	14	1 YOU'VE GOT TO GOODE...
13	2	1 MAKE IT HAPPEN			

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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DPD-0892

## BUSH, NEW LAPD CHIEF, NRA ASSAIL BODY COUNT SONG

(Continued from page 1)

Asan, decried its release in a nationally published advertisement.

Also joining the protest and vowing to seek criminal charges against Time Warner were former White House aide and Iran-Contra scandal figure Oliver L. North and Florida attorney Jack Thompson, best known for his efforts against rap act 2 Live Crew and retailers that sell it.

Meanwhile, New York and Boston police organizations made moves to divest substantial investments in the police pension funds owned by Sire/Warner Bros. Records, which released the "Body Count" album, while the National Sheriffs' Assn. made plans to urge state sheriffs' groups to pursue a similar strategy.

On the other side of the issue, the American Civil Liberties Union, the Southern Christian Leadership Conference of Greater Los Angeles, and the American Bar Association all declared their opposition to a boycott of Time Warner proposed by some police groups and their support for Time Warner's refusal to withdraw the song.

Without mentioning Time Warner or "Cop Killer" by name, President Bush attacked the song and the company during a June 18 appearance at the opening of a new Drug Enforcement Administration office in New York City. The President's blast, which was widely reported by the media, is believed to be the first time the country's top elected official has ever weighed in against a specific target in the music industry.

At the same time, Attorney General Vice President Dan Quayle's more specific denunciations of "Cop Killer" and Time Warner at campaign appearances in June 22 in Los Angeles and Mission Hills, Calif. (Billboard, July 4). Quayle renewed his attacks at a campaign fund-raiser in Middletown, Ohio, June 24.

Bush made his remarks at the conclusion of a 14-minute speech in which he lauded law-enforcement officials for their role in the war against drugs and said that "no penalty is too tough" for anyone who kills a police officer.

Saying "I stand with those who support the police," the President added, "I also stand against those who use films, or records, or television, or video games to glorify killing law-enforcement officers."

Bush continued, "It is wrong for anyone—anyone—I don't care how noble the name of the company—who is wrong for that purpose of killing the

law-enforcement officers."

In a peculiar irony, the Washington Times noted that the film "Ricochet," which costars Body Count leader Ice-T, was featured on the movie menu on June 23 at the Ronald Reagan Ball to Washington, D.C., last week.

The furor over "Cop Killer" has not yet drawn a public comment from Democratic Presidential candidate Bill Clinton. But in response to a Billboard query, Clinton spokesman Aris LaVelle said, "The governor has expressed concerns about the hate and violence in this music that is recorded in some of this music. That record is not exempt from those concerns... He is not advocating curtailing free-speech rights but is advocating greater responsibility on the part of artists."

The Perot camp had nothing to say on the subject.

### TOP COP WEIGHS IN

Willie Williams, sworn in June 30 as the new L.A. police chief, laid into "Cop Killer" the same day, as reporters gathered around him following a meeting of the L.A. Police Commission he'd attended. His remarks represented the first official condemnation of the track by a top-ranking LAPD officer.

"I have a problem with [the song] as an American, as a parent, and as a 30-year police officer," said Williams. "It's not a song that a police officer singer would use such vulgarity and give the impression that killing an officer is OK."

The chief said he didn't view the debate over the song as a racial one: "If you look at it as you see I'm an African-American. It's not an attack on blacks or rap music."

The text said he later made his comments after Norma Williams, the widow of slain police officer Tom Williams, appeared before the Police Commission to seek an official condemnation of "Cop Killer." Williams' brother, executive officer Rich Dameron says that the earliest the five-member panel would consider official action would be July 14.

The National Rifle Assn. ran its full-page ad in USA Today on June 21, the Washington Times on June 28, and the Capitol Hill paper the Hill on June 30. Headlined "While Time Warner Counts Its Money, America May Count Its Murdered Cops," it also profited the lyrics to "Cop Killer."

The text said the release "isn't the profane product of some obscure hate group. It's a Top 40 album bang-

ing the brains of millions of youth, marketed by Time Warner."

The ad warned that the powerful pro-freedom lobbying group "will deploy its full legal and financial resources against Time Warner and its marketing accomplices on behalf of the interests of any police officer shot or killed by someone shown to be influenced by this incitement and propaganda."

NRA spokesman Bill McIntyre says Time Warner "is guilty of hypocrisy which must be exposed and countered with social responsibility."

McIntyre says there is a "double response" because the 1991 incident involving Warner Bros. artist Holly Dunn (in which Warner pulled Dunn's new single "Maybe I Mean Yes" in response to feminist groups' charges that the song implied the acceptance of date rape) (Billboard, Aug. 10, 1991) and the company's handling of "Cop Killer."

"They pull a record that OKs date rape, but won't pull one that OKs killing cops," McIntyre says. "This isn't about First Amendment rights; this is about hypocrisy."

### ENTER DUE NORTH

Oliver North's entry as the "Cop Killer" controversy as president of the Freedom Alliance, a 2-year-old Washington-based advocacy group that claims "tens of thousands of members," says the group has been primarily involved in supporting Gulf War veterans and the families of war casualties.

In July 1, Freedom Alliance announced it had retained Jack Thompson to represent the organization at the July 16 Time Warner shareholders meeting in Beverly Hills, Calif. It also announced the launch of a petition drive in all 50 states, asking voters to direct prosecutors to apply "sedition or anarchy and other criminal activities which could be used to hold Time Warner legally accountable for its call to kill police."

In a letter mailed to Freedom Alliance members, North wrote, "We now have two lines of defense, our military and the police. During the Gulf War, Freedom Alliance supported our troops. Now it's time to support our overworked, underpaid, and outraged police."

Thompson says, "The solicitation of or distribution of material which advocates the killing of police officers is a criminal act. The album is not protected by the First Amendment. Time Warner, in our opinion, is

engaged in illegal activity."

St. Marjorie Heins, director of the ACLU's Arts Censorship Project, believes that "Thompson is flat wrong about the constitutional law."

As a law school graduate, Thompson ought to be aware that in order for political advocacy to lose personal First Amendment protection, it has to both be intended to have the effect of inciting imminent lawless action."

### DOWN AFTER BOTTOM LINE

While the war of words continues, some law-enforcement organizations are trying to strike at Time Warner's bottom line.

Joe Mancini, spokesman for the 20,000-member New York City Police's Benevolent Assn., the largest police group in the country, says the NYPD will attempt to have the city's 12-member police pension fund "pursue a divestiture of a substantial amount of Time Warner stock." Mancini estimated the stock's worth at \$100 million.

The Boston Police Patrolman's Assn., the Boston Police Dept.'s largest union, has asked the city's retirement board to divest the \$3.5 million owned by the pension fund of Time Warner stock. The BPPA and the Massachusetts Sheriff's Assn. are also endorsing a boycott of Time Warner initiated by the Combined Law Enforcement Assn. of Texas (Billboard, June 20).

The 23,000-member National Sheriffs' Assn., which on June 24 vowed to endorse the boycott following a referendum by convention by Vice President Quayle, is encouraging similar action.

Opposition to Charles B. "Bud" Huggins, executive director of the Alexandria, Va.-based NSAs, the group plans to send a letter to the presidents of 33 state sheriffs' associations. "We're going to ask them to rescind any financial investments, and ask them to consider whether their money is invested," Meeks says.

A Time Warner corporate spokesman says that the company has no comment on the proposed stock divestitures.

### OPPOSITION TO BOYCOTT

Opposition to the Time Warner boycott continued to be voiced, in some cases by members of the law-enforcement community. The president of the National Police Assn. and the Massachusetts Assn. of Minority Law Enforcement Off-

cers both said they opposed the action, citing Ice-T's free speech rights and the rights of record buyers.

On June 24, ACLU executive director Irwin Glasser and Heins sent a letter to Time Warner Music Group chairman Robert Morgado, urging the company not to withdraw "Body Count" from distribution.

Glasser and Heins characterized the attack on the song as "only the latest in a string of attempts by various pressure groups to censor art that does not conform to their views or their vision of reality."

Glasser and Heins note, "According to Ice-T himself, 'Cop Killer' is not an exhortation to violence, but a fictional, first-person narrative explaining the factors that drove one man toward violence. This is entirely within the artistic tradition." They add, "Violence itself should be suppressed, and its underlying causes addressed. But speech about violence must remain free."

Saying that acquiescence by Time Warner will "contribute to the creation of new factors that drive one man toward violence," they added, "The ACLU executives conclude, 'Not only freedom of artistic expression, but also the future of popular music in this country, may well be at stake.'"

Joe R. Hicks, executive director of the SCLC of Greater Los Angeles, rejected the boycott call, albeit with qualifications.

While Hicks' statement characterized the lyrics of "Cop Killer" as "truly repugnant," he added, "It seems that African-American popular repugnant, and it's being singled out for particular attention" in discussions about excessive lyrical content.

In a June 26 letter to Time Warner CEO Gerald L. Secord, Jr., and Arthur J. Krupp, president of the 300,000-member People For the American Way, wrote, "Censorship is never the answer to messages that offend, and it's being singled out for particular attention. The more censoring makes it far too easy for our society to ignore the bitter reality it reflects: in this case, the anger, fear, and resentment many black young people feel today. Therefore, we oppose efforts to curb the free expression rights of Ice-T or any other artist."

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## NEW MEDICAL LABEL

(Continued from page 10)

the East Coast and the U.K. slot for a long time.

Patrick says he has three acts he is interested to sign. As for starting, he is negotiating with a few people in the U.K. to sort talent.

Since its inception in November 1989, the label has been building, he says. As of now, the label will now settle down. "The Color Me Badd and New Jack City" profits from last year helped us take some steps toward being established," says Azzaz. "We have the publishing venture, Nashville, and now this. We have got to let these things grow before we think of doing anything else."

## MTV PLAY SPURS RETURN OF ANCIENT TEMPLE OF DOG

(Continued from page 10)

then, Nirvana and Pearl Jam have executed the label's strategy, while Soundgarden has hit gold.

"Temple Of Dog," a tribute to the late Mother Love Bone vocalist Andrew Duff, features two members of Soundgarden and Soundgarden of Pearl Jam. (Members of Pearl Jam were in Mother Love Bone). The album's surprising resurgence can be attributed to the subsequent success of those acts.

MTV, which has run clips by Soundgarden and Pearl Jam, added Temple of Dog's "Hungry" to its rotation June 8. Since then, sales of the album have taken off.

Since the video was added to MTV, A&M has shipped 300,000 units of the album, says A&M's senior regional shipments, says Jill Glass, A&M

executive director of marketing.

Temple Of Dog's debut entered The Billboard 200 June 27 at No. 181. In subsequent weeks it jumped to No. 86 and No. 55.

Decided to re-launch the album based on the enthusiasm from MTV, because of Soundgarden's and Pearl Jam's success," Glass says. "In the beginning it was hard to get anyone to touch it, but now it's obvious that Soundgarden and Pearl Jam got huge, everyone wants a piece of it."

The relaunch of the album consisted of a "Hungry" video. The video included more Soundgarden footage, reintroducing the single to modern and album rock radio, and "shipping it as fast as we can," Glass says.

They're like an alternative supergroup now. When it first came out

Pearl Jam wasn't even a band and Soundgarden didn't have the success they have now. It's really benefited from MTV because people will look at the video and say, 'Hey, that's the guy from Soundgarden or that's the guy from Pearl Jam,' she says.

Since the Temple release, Soundgarden's "Badmotorfinger" has reached gold status and is headed toward platinum. "[The Temple album] is not cannibalizing their sales at all. Actually, people who never wanted to buy Soundgarden are now buying it. The two albums are complementary without anyone taking away from the other," Glass says.

Interest in the Temple album may help in Pearl Jam and Soundgarden hit the road in July on Lollapalooza '92, Glass says.

## THEIR SIZZLE IN SUMMER SOUNDTRACKS

(Continued from page 1)

tached to a Columbia Pictures distributed Castle Rock film that opens Aug. 28, the soundtrack will likely appeal to country and baby-boomer rock fans.

"Boomerang," which was released June 30, features such hot Seattle-based acts as Pearl Jam, Alice In Chains, and Soundgarden, and is aimed at the alternative rock set. Ten of the tracks were produced and produced for the Warner Bros. movie, which will hit theaters Aug. 28.

Although "Singles" is not a music movie, film maker and former rock writer Cameron Crowe says music of the Seattle rock scene "definitely inspired the script and the structure... The movie is in eight segments and kind of plays like a record."

The film centers around the lives of a 20-something crowd that lives in a Seattle apartment complex. One character played by Peter Dinklage, fronts a rock band called Citizen Dick, played in the film by members of Pearl Jam.

According to Crowe and Danny Brumm, who co-produced the soundtrack, the music was discussed from the outset of the film project, beginning the day Crowe's last movie, "Say Anything" (1989), was released. The soundtrack was from that film included Peter Gabriel, the Red Hot Chili Peppers, and Fishbone.

"There was a lot of music that we wanted to use on the soundtrack of that movie that we weren't legally and contractually allowed to use," Crowe says. "We wanted to use Soundgarden from 'Bad Religion,' Than Loup and Mother Love Bone. We decided next time out we were going to start our own, and we would start from the top and bring the music and music together."

This emphasis is clear in the film's nightclub scenes, where Soundgarden, Alice In Chains, and other bands perform live. In addition, Seattle acts such as Soundgarden's Chris Cornell, Mudhoney's Mark Arm, and Tad's Tad Doyle make cameo appearances.

### NOT A SAMPLER

Despite the focus on Seattle acts in the soundtrack (including a cut by the Red Hot Chili Peppers, a native of the city), Crowe and Brumm insist that it is more than a Seattle sampler.

For one thing, Nirvana is absent. The band was to be included in the early stages, but was dropped by a career cut-off, negotiations stalled.

The album also includes songs from alternative rock favorites such as Soundgarden, who released "Singles" (which also wrote the score) and Smashing Pumpkins, neither of whom have from Seattle.

From marketing standpoint, the promotional campaign for "Singles," with Pearl Jam's platinum-selling debut album "Ten" at No. 5 on The Billboard 200 and the band set to release "Southeastern" on the road to Lollapalooza '92 tour, likely to be one of the summer's most successful cover events.

According to Richard Griffith, executive VP of Epic, the label is "working the record very much as its own project," which explains why it was released two months before the film. "I think the record is going to have a gold record before the movie opens," he says.

Griffith expects the soundtrack to be another push for the film's theatrical release, and a third and fourth push when it hits the home

video market and cable television.

Epic's "three-pronged campaign," according to Soundtrax head Glenn Brumm, includes promotional tie-ins to Lollapalooza '92 and posters to promote the soundtrack at retail and possibly in movie theaters.

One soundtrack cut, Alice In Chains' "Would," has been in "Buzz Bin" rotation at MTV since June 19. While "Dyslexic Heart" is set to go to college radio, album rock, and modern rock stations in mid-July, with a video forthcoming. The track will also be released commercially as a cassette single, and Epic plans to give "Dyslexic Heart" at top 40 in August.

The third track set to be worked off the soundtrack is the Screaming Trees' "Nearly Lost You," which will tie into that band's second Epic album, set for a September release.

### PRESELEY TRIBUTE

The original plan for the soundtrack to "Honeymoon In Vegas," a romantic comedy risk in Elvis Presley's music, originally called for the licensing of Presley masters. Then Brumm, Griffiths, and film-music supervisor Peter Altman decided on a Presley tribute soundtrack, mixing up half of pop/rock and half of country covers.

The track listing so far includes: "Burning Love," by Travis Tritt; "Don't Be Cruel," by The J. Geils Band; "Ricky Van Shelton; "Blue Hawaii," Willie Nelson; "Devil In Disguise," Trisha Yearwood; "That's Alright," by the Grateful Dead; "Suspicious Minds," Dwight Yoakam; "Shine On!" and "Heartbreak Hotel," Billy Joel; "Love Me Tender," Amy Grant;

"Hound Dog," Jeff Beck; "Are You Lonely Tonight," Bryan Ferry; and "Jailhouse Rock," John Mellencamp. There will also be a version of "Can't Help Falling In Love" by an artist to be named shortly.

"Look at these artists, and it's easy to conclude that only Elvis Presley could bring them together," says Brumm. "More than anyone before, the music of Elvis was managed to bridge different musical worlds and draw fans from everywhere—country, pop, rock, gospel, R&B."

While certain songs were considered essential, Brumm notes that some of the participating artists were given a degree of latitude in choosing what they would sing.

"They wanted me to do one of the later songs, but that wasn't where my heart was," says Joel, who fondly recalls an elementary school teacher waking him up the stage for writing his hips during a lunchtime performance of "Hound Dog." "I'm a bigger fan of his earlier RCA and Sun records. I think every recording artist looks back to the beginning and sees Elvis Presley standing there, like the Colossus of Rhodes."

Similarly, Yearwood remembers "being just 'nervous' at the age 5 when she heard Elvis' record being played by her next-door neighbor. As for her soundtrack selection, "They gave us a couple of choices, and we picked David In Disguise because it was so different—especially with a female doing it."

Shelton, whose cut was picked for the concert as he didn't want a "Julius" or "New York City" I want the right kind of mix for the music that we did."

## BGM FORMS INDIE DISTRIBUTION UNIT

(Continued from page 3)

into those independent take-maker stores that, either because of financial reasons or organizational constraints, the majors don't have complete access to," says Pete Jones, president of BMG Distribution. "We have done our homework. We will make up a network of independent distributors that is flexible. We think it can work."

At press time, BMG Distribution had not determined which independent distributors will make up the network, nor has any of the BMG labels given a name or a logo to the planned sub-label.

Explains Rich Bleiweiss, BMG Distribution senior VP of marketing, "We're looking for a set of people who can handle dance, street, and rap product and another set that handles

reggae and world, and still another distributor will handle metal music."

Bleiweiss, who has taken the lead in contacting independent distributors and working with BMG labels, says that BMG's independent distribution arm will be set up by August, so that "if a label wants to put product into the network, we will be ready to go."

Jones points out that BMG's own labels have been the driving force behind the new department.

From the labels' point of view, says Jones, the name or a logo of sales, the move makes sense because it enhances the ability to sign and break developing artists.

While the independent distribution network "gives us an opportunity to consider an artist we might not nor-

mally have signed before" because the act might not be ready to go through a major, Chiodo says.

"Secondly, with our present artists, if you are looking at a particular single that might be very alternative and needs to hit first at the mom-and-pop, [the independent distribution network] gives us that opportunity," he adds.

Chiodo says Arista has yet to make any decisions on what artists will be funneled through the independent network, "but I guarantee we will have a lot of new artists."

While RCA executives were unavailable for comment, they previously said they plan to market certain titles through the independent channel via RCA's joint-venture deal with Mechanic Records (Billboard, June 20).

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Nevertheless, the "Boomerang" soundtrack features Aaron Hall, who recently scored a No. 1 hit with "Don't Be Afraid" from the "Juice" soundtrack, in a duet with former Gipsy Kings singer Charles Wilson. It also introduces new LaFace artist Toni Braxton in a Babyface duet, "Give U My Heart."

Though "Give U My Heart" was released as a major radio single as the first single, top 40 stations have recently gotten off of Boyz II Men's "End Of The Road," to which Motown has single rights. It also holds rights to the Shamos and Gill tracks, should LaFace choose to release them. The Boyz II Men track was set as the second single, but the radio kept put a crimp in the label's promotion plans. Lamont Boice, senior VP of operations/GM of LaFace, says he plans to take advantage of the dual-single strategy by later releasing the B.M. Dawn track, "I Die Without You," to pop radio while sending a more R&B-oriented single to urban radio.

He shipped 300,000 units on the soundtrack, and we worked out some special considerations in terms of pricing to get retail to take that quantity," says Doug Daniels, VP of black music for Arista. Though the real cross-promotions will be undertaken between the film and the soundtrack, Daniels says, "Paramount has been helpful with scheduling."

Boles says the label is not concerned about the competition from "Mo'Money," the multi-artist soundtrack produced by R&B's black-music mogul, Jimmy Jam and Terry Lewis. "Mo'Money" enters The Billboard 200 this week at a bulletted No. 41.

"Lethal Weapon" and "Batman" are not competing so why would we [black] films and two soundtracks compete against one another?" he notes. "We think the pie is big enough for everybody to get a big stomach."

## WEA TO Launch DIGIALOG Print Ads

NEW YORK—WEA Manufacturing is launching a consumer print advertising campaign July 14 to support its DIGIALOG cassette manufacturing process.

The ads will debut in the July 14 issue of Spin and the August issues of Rolling Stone, Musician, and Stereo Review. The ads, which will carry the headline "Extraordinary Sound, Ordinary Cassette," are slated to run through October.

WEA executives declined to reveal how much is being invested in the campaign.

Among the other publications set to run DIGIALOG ads are Time, Entertainment Weekly, and Sports Illustrated (all Time Warner publications), as well as Pulse!, Hit Parade, Metal Edge, Word Up, Right On, Car Stereo Review, Black Beat, and Rap Masters.

BMG is also using the DIGIALOG trademark on new cassette releases. However, WEA's DIGIALOG is WEA's term for a manufacturing process that allows the duplication of analog sources directly from a digital source.

KEVIN SUZUKI

## COPIRIGHT RENEWAL ACT SIGNED INTO LAW

(Continued from page 3)

They must also decide if they want to pass the Collins version, which is identical to the Senate version, or amend the Brooks/Hughes bill, which has minor language differences.

"We're in there talking and cajoling [House Judiciary] members, reminding them of how important it is," says Jay Berman, president of the Copyright Clearance Center in New York City. "I'm optimistic that we'll see some action by the committee Thursday or Friday [July 9 or 10]."

Copyright law members are still tied up with other legislation, particularly the labyrinthine cable TV bill, as

well as crime and judicial legislation, the House bill will be put on hold until the week between the Democratic and Republican national conventions (the week of July 20). Congress is scheduled to go into recess Aug. 14.

Without Congressional passage this summer, the hardware industry's planned early-autumn campaign to produce CD and other digital equipment to the consumer marketplace could fizzle.

Also facing an uncertain future—a possible veto by President Bush—is the National Voter Registration Act. The legislation, which ties voter



## SURVEY: SLOWER MUSIC-SALES GROWTH PROJECTED

(Continued from page 8)

and configurations. According to the study, the CD album will be the format preferred by a majority of consumers in 1996. While they accounted for 41.6% of all unit sales last year, CDs are expected to represent 50.5% of units sold in 1996. Consumer spending on CDs will rise to \$7.08, or 65.9% of total dollar sales.

But Veronis, Suhler says the rate of CD growth (an 8.5% average annual increase in units sold through 1996) will be far below the 44% average annual rate of 1986-91.

"The new format went through an adoption cycle in the past five years that pushed its growth rate into dou-

ble digits," says John Suhler, president and co-chief executive of the banking firm, adding that CD growth has now "fallen back into the music-act-popularity cycle."

### CASSETTE DOWNTURN

Cassette albums will continue their decline, the survey says, totaling \$2.8 billion in sales by 1996, or 26.4% of the total, as projected unit sales fall to \$350 million from \$600 million last year.

Music video sales are projected to reach \$420 million in 1996, representing an average annual growth rate of 26% from 1991. The format is still an entertainment format—if the av-

erage price falls, as expected, and if consumers "respond to lower pricing." In that case, the number of units sold would quintuple to 30 million in 1996 from 6 million last year.

Veronis, Suhler believes the cassette will remain the dominant format for the single because the "underlying demand for it is strong," despite a decline in sales last year brought on by higher prices. Annual sales will grow an average of 8.8%, reaching \$530 million in 1996, and units will grow to 100 million from 69 million last year, according to the report.

The CD single, the study says, "has yet to catch on," but an antici-

ated decline in its average price over five years to \$3 from \$6.16 last year should boost unit sales to 10 million from 6 million. Dollar sales are projected to rise at an average annual rate of 7.4% to \$50 million in 1996.

### LOWER VIDEO GROWTH

As for home video, Veronis, Suhler projects that consumers will spend \$16.2 billion on renting and buying videocassettes by 1996, an 8.1% compound annual growth rate. From 1991-1996, the rate was 17%.

What fueled the double-digit increases of the past five years was a VCR penetration rate that rose to 73.7% last year. Over the next five years, predicts Veronis, Suhler, "sharply reduced expansion in VCR households will cut home video spending growth." VCR penetration should rise to 90.9% in 1996, the study says; but that would represent only 5.1% annual growth, compared with a 15.9% average yearly rate from 1986-1991.

Last year, U.S. consumers spent \$7.8 billion renting videos and \$3.2 billion buying them, according to Veronis, Suhler. By 1996, rentals should account for \$11.2 billion (a 7.6% annual growth rate), while purchases total \$5 billion (a 9.3% average annual rate).

The average price of a rental, which was \$2.30 last year, is projected to rise to \$3.10 by 1996, "in line with the rate of increase in ticket prices for films shown in theaters." The average price of buying a video, which declined to \$14.33 last year from \$21.54 in 1986, is expected to rise to \$16 by 1996.

## JINGLE ROYALTIES RULING

(Continued from page 10)

courts, since 1981, when the weighting for jingles was changed from 1% to 3%.

Bernard Korman, ASCAP general counsel, says, "What Karmen was asking for would have had the result of a very substantial amount of money going to jingles, which would not have been fair to other members."

Korman adds that jingle writers function in a different economic atmosphere than do other songwriters. "Single writers have substantial sources of revenue for performances of jingles," says Korman. "Jingle writers don't rely, as writers of popular music do, on their royalties. Jingle writers get paid to write the work and [can] also get paid for the performance of music."

However, according to Arrow, jingle writers generally receive a single flat fee from advertising agencies. "The ad agency has the right to issue its own performance license, and generally the agency or advertiser tries to negotiate a buyout of performance rights when they acquire the rights to a jingle."

The court decision is not expected to affect BMI because the two organizations are operated differently, according to BMI senior director of media relations Pat Baird.

BMI's jingle writers have to meet a certain set of criteria in order to receive royalties, she says. The organization's arrangements with them fluctuate year by year and are dependent on the types of performances. She adds that BMI has not recently changed its jingle payments, nor is it anticipating any changes in the near future.

## OMAHA RETAILERS CLEARED IN 2 LIVE CREW CASE

(Continued from page 8)

Gary Buchino now says the issue was "not about obscenity but making sure the right set of assets [material] could be possibly harmful."

Defense attorney William Gallup calls the decision a "saving-face" by the prosecution and focused on the fact that the state chose to dismiss the case in lieu of a protracted trial.

"The decision asks us to uphold the law, which is what [the retailers] have done and plan to do," he says.

Despite Buchino's claim that obscenity was not the issue in the case, it is clear from the record that the state had charged the retailers with furnishing obscene material to minors.

Further, Buchino, in a May 12 letter to Coral Gables, Fla., lawyer Jack Thompson, the initiator of obscenity complaints to lawmakers there about the 2 Live Crew album, asks for "information on expert witnesses, names, addresses, and, what, their testimony would be" because he believed "it will be necessary to submit expert testimony concerning whether or not these allegedly obscene materials have a literary, literary, political, or social value."

The letter was sent even though Florida's 11th Circuit Court of Appeals ruled May 7 that the album was not obscene because it could not be proven that "as a whole" the work had no artistic, literary, political, or

social value (Billboard, May 23).

The Recording Industry Assn. of America had pledged to cover all of the retailers' legal costs had the Omaha case gone to trial. The American Civil Liberties Union also participated in developing the defense for the case.

The suit was brought in April by city councilman Steve Exon and a right-wing fundamentalist group, Omaha For Decency, that recruited young people to try and purchase the record at the stores in a sting-like operation.

Charges initially brought against additional retailers were dropped because they had sold the "clean" version of the record.

## NIRVANA, R.E.M. HIT 4-MILLION MARK

(Continued from page 10)

"The Best Of The Doobies" are also certified at 6 million.

Here's the complete list of June certifications.

### DISCIPULATION ALBUMS

Garth Brooks, "No Fences," Liberty, 8 million.  
Steve Miller Band, "Greatest Hits 1974-1978," Capitol, 6 million.  
Hole, "Live Through This," Geffen, 5 million.  
Metallica, "Ride," Elektra, 5 million.  
Nirvana, "Nevermind," DGC/Geffen, 4 million.  
R.E.M., "Out of Time," Warner Bros., 4 million.  
Heart, "Bad Animals," Capitol, 3 million.  
Jimmy Buffet, "Songs You Know By Heart," MCA, 2 million.  
Taylor Dayne, "Tell It To My Heart," Arista, 2 million.

## Williams Performance

### Short & Sour In Kansas

NASHVILLE—Hank Williams Jr. gave perhaps his briefest performance ever June 27, when he performed for approximately 15 minutes in an apparently drunken state at Southwestern Amphitheatre in Bonner Springs, Kan. The approximately 12,000 fans in attendance responded by throwing beer cups and booing Williams as he left the stage. They later were promised refunds.

According to reports, Williams fumbled through four songs, and shouted "f--- you" a number of times at the audience.

Williams later apologized in a statement. He said, in part, "I've never been one to make excuses for myself, and I'm not going to begin now by trying to get people to believe that I had food poisoning or the flu or some such nonsense. The truth is I messed up."

Rick Ross, "Totally Krossed Out," Ruffhouse/Columbia, 2 million.  
Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., 2 million.

### PLATINUM ALBUMS

The Cure, "Wish," Fiction/Elektra, its fourth release.  
The J. Geils Band, "Full Moon Fever," Epic, its second.  
Rage Against the Machine, "Selling the Drama," Epic, its first.  
"Wynonna," Curb/MCA, her first.

### GOLD ALBUMS

John John, "To Be Continued . . .," MCA, his 25th.  
Frank Sinatra, "The Capitol Years," Capitol, his 19th.  
George Strait, "Holding My Own," MCA, his 15th.  
ZZ Top, "Greatest Hits," Warner Bros., its 10th.  
The Cure, "Wish," Fiction/Elektra, its sixth.  
Kazuo Kikuchi, "Greatest Hits," Arista, their fifth.  
Weird Al Yankovic, "Off The Deep End," Scotti Bros., his fourth.  
Beavis and Butt-Head, "Check Your Head," Capitol, their third.  
Kid 'N Play, "Fun House," Select, their second.  
Don Henley, "I Thought It Was You," Epic, his second.  
Dweezil, "Dead Serious," Atco/Eastwest, its first.  
R. Kelly & Public Announcement, "Born Into The 90s," Jive, their first.  
Hole, "Live Through This," Geffen, their first.  
Right Said Fred, "Up," Chrysalis, its first.  
TLC, "Oooooohhh . . . On The TLC Tip," LaFace/Arista, its first.  
Pam Tillis, "Put Yourself In My Place," Arista, her first.  
"Wynonna," Curb/MCA, her first.

### PLATINUM SINGLES

Sir Mix-A-Lot, "Baby Got Back," Def American/Reprise, his first.

### GOLD SINGLES

Michael Jackson, "In The Closet," Epic, his 12th.  
Arrested Development, "Tennessee," Chrysalis, its first.  
Jodeci, "Come And Talk To Me," Upfront/MCA, its first.

**HITS**

MY LIFE WITH THE THREE KILL KUTS

"SEX ON WIREZ"

The lead track and video from the Paramount release

"COOL WORLD"

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRUCK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING  
JULY 11, 1992

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM (PUBLISHER/RETAILER LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	PEAK POSITION
1	1	1	<b>BILLY RAY CYRUS</b>	<b>MUSIC 5100187 (C 98 E01 5 98)</b>	<b>SOME GAVE ALL</b>	1
2	2	13	<b>KRIS KROSS</b> A	<b>MCA 26674 (C 98 E01 5 98)</b>	<b>TOTALLY KROSSED OUT</b>	2
3	8	8	<b>MARIAN CAREY</b>	<b>COLUMBIA 527507 (C 98 E01 5 98)</b>	<b>MTV UNLOADED EP</b>	3
4	4	40	<b>RED HOT CHILI PEPPERS</b> A	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>BLOOD SUGAR SEX MAGIK</b>	4
5	9	28	<b>PEARL JAM</b> A	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>TEN</b>	5
6	2	6	<b>GARTH BROOKS</b> A	<b>LIBERTY 96039 (C 98 E01 5 98)</b>	<b>ROPIN' THE WIND</b>	6
7	9	2	<b>DEE LEPPARD</b> A	<b>MERCURY 12189 (C 98 E01 5 98)</b>	<b>ADRENALINE</b>	7
8	6	2	<b>WILSON PHILLIPS</b> A	<b>SONY 50840 (C 98 E01 5 98)</b>	<b>SHADOWS AND LIGHT</b>	8
9	13	95	<b>GARTH BROOKS</b> A	<b>LIBERTY 90888 (C 98 E01 5 98)</b>	<b>NO FENCES</b>	9
10	7	7	<b>THE BLACK CROWES</b>	<b>THE SOUTHERN HARMONY AND MUSICAL COMPA</b>	<b>NO FENCES</b>	10
11	13	13	<b>SIR MIX-A-LOT</b> A	<b>DEF AMERICAN 240658 (C 98 E01 5 98)</b>	<b>MICK DADDY</b>	11
12	13	33	<b>GENESIS</b> A	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>WE CAN'T DANCE</b>	12
13	13	46	<b>METALLICA</b> A	<b>ELEKTRA 61113 (C 98 E01 5 98)</b>	<b>METALLICA</b>	13
14	13	13	<b>EN VOGUE</b> A	<b>ATCO EASTWEST 90211 (C 98 E01 5 98)</b>	<b>FUNKY DIVAS</b>	14
15	13	—	<b>DAI HON MO</b>	<b>SLASH 26770 (C 98 E01 5 98)</b>	<b>ANGEL DUST</b>	15
16	17	12	<b>FAITH EXPL.</b>	<b>ATCO EASTWEST 91677 (C 98 E01 5 98)</b>	<b>DEAD SERIOUS</b>	16
17	24	21	<b>BEASTIE BOYS</b>	<b>CAPITOL 50808 (C 98 E01 5 98)</b>	<b>CHECK YOUR HEAD</b>	17
18	17	22	<b>THE CURE</b> A	<b>RESONANCE 61309 (C 98 E01 5 98)</b>	<b>WISH</b>	18
19	20	16	<b>WYNNONA</b> A	<b>COLUMBIA 527507 (C 98 E01 5 98)</b>	<b>WYNNONA</b>	19
20	15	12	<b>ZZ TOP</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>GREATEST HITS</b>	20
21	22	26	<b>QUEEN</b> A	<b>HOLLYWOOD 61113 (C 98 E01 5 98)</b>	<b>CLASSIC QUEEN</b>	21
22	NEW	1	<b>ERIC B. &amp; RAKIM</b>	<b>MCA 10054 (C 98 E01 5 98)</b>	<b>DON'T SWEAT THE TECHNIQUE</b>	22
23	18	23	<b>BONNIE RAITT</b> A	<b>CAPITOL 50811 (C 98 E01 5 98)</b>	<b>LUCK OF THE DRAW</b>	23
24	26	24	<b>MICHAEL BOLTON</b> A	<b>COLUMBIA 40171 (C 98 E01 5 98)</b>	<b>TIME, LOVE AND TENDERNESS</b>	24
25	21	18	<b>UZ</b> A	<b>BLAND 10347 (C 98 E01 5 98)</b>	<b>ACHTUNG BABY</b>	25
26	NEW	1	<b>THE B-52'S</b>	<b>REPRISE 26999 (C 98 E01 5 98)</b>	<b>GOOD STUFF</b>	26
27	29	26	<b>NIYANNA</b> A	<b>DEF AMERICAN 240658 (C 98 E01 5 98)</b>	<b>NEVERMIND</b>	27
28	25	18	<b>LIDEL RICHIE</b>	<b>MOTOWN 6330 (C 98 E01 5 98)</b>	<b>BACK TO FRONT</b>	28
29	23	—	<b>FIREHOUSE</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>HOLD YOUR FIRE</b>	29
30	30	29	<b>JODECI</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>FOREVER MY LADY</b>	30
31	NEW	1	<b>ELTON JOHN</b>	<b>MCA 10054 (C 98 E01 5 98)</b>	<b>THE ONE</b>	31
32	34	32	<b>VARIOUS ARTISTS</b>	<b>TEMPAR BOX 10053 (C 98 E01 5 98)</b>	<b>MTV: PARTY TO GO, VOL. 2</b>	32
33	28	27	<b>ANDRUS LENDX</b>	<b>ARISTA 10744 (C 98 E01 5 98)</b>	<b>DIVA</b>	33
34	25	32	<b>ENTY</b> A	<b>REPRISE 26770 (C 98 E01 5 98)</b>	<b>SHEPHERD MOONS</b>	34
35	33	37	<b>GARTH BROOKS</b> A	<b>LIBERTY 90888 (C 98 E01 5 98)</b>	<b>GARTH BROOKS</b>	35
36	39	50	<b>KRIS R. ROSES</b> A	<b>GETTEN 24415 (C 98 E01 5 98)</b>	<b>USE YOUR ILLUSION I</b>	36
37	37	39	<b>BROOKS &amp; DUNN</b> A	<b>ARISTA 10859 (C 98 E01 5 98)</b>	<b>BRAND NEW MAN</b>	37
38	40	44	<b>TLG</b>	<b>26023 (ARISTA 10859 (C 98 E01 5 98))</b>	<b>OOOOOOHHH... ON THE TLC</b>	38
39	31	39	<b>CLOR ME BADO</b> A	<b>GANT 24292 (C 98 E01 5 98)</b>	<b>C.M.B.</b>	39
40	41	35	<b>INDIGO GIRLS</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>BITES OF PASSAGE</b>	40
41	NEW	1	<b>BOUNCE TRIP</b>	<b>PERFECTA 1004 (C 98 E01 5 98)</b>	<b>MO' MONEY</b>	41
42	32	28	<b>1027 H MEN</b> A	<b>MOTOWN 6330 (C 98 E01 5 98)</b>	<b>COOLING HARMONY</b>	42
43	35	32	<b>VANESSA WILLIAMS</b> A	<b>WING 84522 (MCA 10054 (C 98 E01 5 98))</b>	<b>THE COMFORT ZONE</b>	43
44	44	33	<b>MICHAEL JACKSON</b> A	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>DAINGEROUS</b>	44
45	38	34	<b>CELINE DION</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>CELINE DION</b>	45
46	46	42	<b>OLYSSA</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>NO MORE TEARS</b>	46
47	48	49	<b>ALAN JACKSON</b>	<b>ARISTA 10744 (C 98 E01 5 98)</b>	<b>DON'T ROCK THE JUKEBOX</b>	47
48	50	57	<b>ARRESTED DEVELOPMENT</b>	<b>CHRYSLER 21525 (C 98 E01 5 98)</b>	<b>3 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE OF...</b>	48
49	49	62	<b>BOOY CUNT</b>	<b>DEF AMERICAN 240658 (C 98 E01 5 98)</b>	<b>BOOY CUNT</b>	49
50	45	30	<b>WEIRD AL YANKOVIC</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>OFF THE DEEP END</b>	50
51	54	53	<b>SOPHIE B. HAWKINS</b>	<b>COLUMBIA 527507 (C 98 E01 5 98)</b>	<b>TONGUES AND TAILS</b>	51
52	77	74	<b>SOUNDTRACK</b>	<b>HOLLYWOOD 61113 (C 98 E01 5 98)</b>	<b>SISTER ACT</b>	52

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM (PUBLISHER/RETAILER LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	42	35	<b>AMY GRANT</b> A	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>HEART IN MOTION</b>	54
55	47	45	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b>	<b>ATCO EASTWEST 90211 (C 98 E01 5 98)</b>	<b>BORN INTO THE '90'S</b>	55
56	46	161	<b>THE TEMPLE OF THE DOG</b>	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>TEMPLE OF THE DOG</b>	56
57	55	55	<b>NATALIE COLE</b> A	<b>ELEKTRA 61049 (C 98 E01 5 98)</b>	<b>UNFORGETTABLE</b>	57
58	43	38	<b>BRUCE SPRINGSTEEN</b> A	<b>COLUMBIA 520007 (C 98 E01 5 98)</b>	<b>HUMAN TOUCH</b>	58
59	61	61	<b>BRYAN ADAMS</b> A	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>WAKING UP THE NEIGHBOURS</b>	59
60	55	46	<b>KISS</b>	<b>MERCURY 12189 (C 98 E01 5 98)</b>	<b>REVENGE</b>	60
61	NEW	1	<b>SOUNDTRACK</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>BATMAN RETURNS</b>	61
62	59	43	<b>BRUCE SPRINGSTEEN</b> A	<b>COLUMBIA 520007 (C 98 E01 5 98)</b>	<b>FOR MY BROKEN HEART</b>	62
63	54	57	<b>GUNS N' ROSES</b> A	<b>GETTEN 24415 (C 98 E01 5 98)</b>	<b>USE YOUR ILLUSION II</b>	63
64	57	40	<b>SLAUGHTER</b>	<b>CHRYSLER 21525 (C 98 E01 5 98)</b>	<b>WILD LIFE</b>	64
65	57	57	<b>HAMMER</b> A	<b>CAPITOL 50811 (C 98 E01 5 98)</b>	<b>TOO LEGIT TO QUIT</b>	65
66	57	54	<b>SOUNDTRACK</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>THE COMMITMENTS</b>	66
67	NEW	1	<b>DEE-LEE</b>	<b>ELEKTRA 61049 (C 98 E01 5 98)</b>	<b>INFINITY WITHIN</b>	67
68	61	61	<b>TRAVIS TRITT</b>	<b>NAYNOR 6052 (C 98 E01 5 98)</b>	<b>IT'S ALL ABOUT TO CHANGE</b>	68
69	56	43	<b>PETE ROCK &amp; C.L. SMITH</b>	<b>ELEKTRA 61049 (C 98 E01 5 98)</b>	<b>MECCA AND THE SOUL BROTHER</b>	69
70	68	49	<b>SOUNDTRACK</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>WAYNE'S WORLD</b>	70
71	66	69	<b>SOUNDTRACK</b>	<b>HALT 9257 (C 98 E01 5 98)</b>	<b>BEAUTY &amp; THE BEAST</b>	71
72	80	80	<b>THE COCHRANE</b>	<b>CAPITOL 50722 (C 98 E01 5 98)</b>	<b>MAD MAD WORLD</b>	72
73	76	31	<b>RICHARD MARX</b>	<b>CAPITOL 50722 (C 98 E01 5 98)</b>	<b>RUSH STREET</b>	73
74	73	72	<b>IRON MAIDEN</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>FEAR OF THE DARK</b>	74
75	78	79	<b>JON SEACADA</b>	<b>SONY 50840 (C 98 E01 5 98)</b>	<b>JON SEACADA</b>	75
76	71	85	<b>CYPRESS HILL</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>CYPRESS HILL</b>	76
77	62	60	<b>BRUCE SPRINGSTEEN</b> A	<b>COLUMBIA 520007 (C 98 E01 5 98)</b>	<b>LUCKY TOWN</b>	77
78	112	100	<b>SOUNDGARDEN</b>	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>BADMOFINGER</b>	78
79	64	54	<b>MR. BIG</b>	<b>COLUMBIA 520007 (C 98 E01 5 98)</b>	<b>LEAN INTO IT</b>	79
80	72	66	<b>MARIAN CAREY</b> A	<b>COLUMBIA 47960 (C 98 E01 5 98)</b>	<b>EMOTIONS</b>	80
81	74	73	<b>HAL KETCHUM</b>	<b>COLUMBIA 520007 (C 98 E01 5 98)</b>	<b>PAST THE POINT OF RESCUE</b>	81
82	63	55	<b>UGLY KID JOE</b> A	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>AS UGLY AS THEY WANNA BE</b>	82
83	68	68	<b>FUSCHENBERG</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>FU-DON'T TAKE IT PERSONAL</b>	83
84	70	56	<b>QUINN</b>	<b>HOLLYWOOD 61113 (C 98 E01 5 98)</b>	<b>LIVE AT WEMBLEY</b>	84
85	65	71	<b>K.D. LANG</b>	<b>EPC ASSOCIATED 479578 (C 98 E01 5 98)</b>	<b>TRINITY WALK</b>	85
86	95	93	<b>CEC PENITENT</b>	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>FINALLY</b>	86
87	82	76	<b>TRISHA YEAH</b>	<b>MCA 10054 (C 98 E01 5 98)</b>	<b>TRINITY WALK</b>	87
88	89	72	<b>YANNI</b>	<b>PERFECTA 1004 (C 98 E01 5 98)</b>	<b>DARE TO DREAM</b>	88
89	75	63	<b>XCLAN</b>	<b>POLYGRAM 10255 (C 98 E01 5 98)</b>	<b>XODUS</b>	89
90	87	90	<b>DIAMOND RAY</b>	<b>ARISTA 10744 (C 98 E01 5 98)</b>	<b>DIAMOND RAY</b>	90
91	89	77	<b>BLACK SHEEP</b>	<b>MERCURY 12189 (C 98 E01 5 98)</b>	<b>A WOLF IN SHEEP'S CLOTHING</b>	91
92	79	87	<b>ORIGINAL LONDON CAST</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>PHANTOM OF THE OPERA HIGHLIGHTS</b>	92
93	97	95	<b>TORI AMOS</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>LITTLE EARTHQUAKES</b>	93
94	169	170	<b>DTMARR LIEBERT</b>	<b>LUNA NEGRO</b>	<b>DTMARR LIEBERT</b>	94
95	86	86	<b>THE BLACK CROWES</b> A	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>SHAKE YOUR MONEY PAR</b>	95
96	93	94	<b>A TRIBE CALLED QUEST</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>LOW END THEORY</b>	96
97	100	94	<b>NAUGHTY BY NATURE</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>NAUGHTY BY NATURE</b>	97
98	84	83	<b>TROOP</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>DEEPA</b>	98
99	103	99	<b>JON ANDERSON</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>SEMINOLE WIND</b>	99
100	99	82	<b>AARON TIPPIN</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>READ BETWEEN THE LINES</b>	100
101	94	82	<b>TESSA</b>	<b>GETTEN 24415 (C 98 E01 5 98)</b>	<b>PSYCHOTIC SUPER</b>	101
102	96	102	<b>MAISON MARTIN MARGIELA</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>THE IMMEDIATE COLLECTION</b>	102
103	83	75	<b>MELISSA ETHERIDGE</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>NEVER ENOUGH</b>	103
104	107	108	<b>SUZY BOGGS</b>	<b>LIBERTY 90888 (C 98 E01 5 98)</b>	<b>ACES</b>	104
105	119	—	<b>JIM ALKREED</b>	<b>REPRISE 26999 (C 98 E01 5 98)</b>	<b>HEAVEN AND EARTH</b>	105
106	81	84	<b>THE BLACK CROWES</b> A	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>BOATS BEACHES BARS &amp; BALLOONS</b>	106
107	92	89	<b>SOUNDTRACK</b>	<b>WARNER BROS. 26681 (C 98 E01 5 98)</b>	<b>FAIR AND AWAY</b>	107
108	116	137	<b>MARK CHESNUTT</b>	<b>ATLANTIC 82244 (C 98 E01 5 98)</b>	<b>LONGNECKS &amp; SHORT STORIES</b>	108
109	114	104	<b>SPICE</b>	<b>A&amp;M 5321 (C 98 E01 5 98)</b>	<b>SPICE</b>	109

Albums with the greatest sales gains this week. \* According to industry sources. CD America (IRCA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multiplatinum status indicated by a numeral following the symbol. Most albums available on cassette and CD. \* Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992 Billboard/EMI Communications, and SoundScan, Inc.

[illegible]



**N2Heep.** With its old-school production, courtesy of producer Johnny Z. Vallejo, Calif.-based rap act N2Heep is burning up Heatseekers. In its third week, the crew's debut album, "Back To The Hotel," climbs to No. 3, while the title track debuts at No. 27 on the Hot Rap Singles chart and No. 84 on the Hot 100 Singles chart.



hitting "Meantime" enters Heatseekers at No. 21, and the buzz about Helmet continues to pick up volume.

**Hardhat.** Helmet's early recordings on the independent Amphetamine Reptile label set off a major-label bidding war that was finally won by Interscope. Apparently, the band is worth all the attention, as its hard-



**Outer Limits.** 2 Unlimited is one of the few real acts, rather than producer creations, to spring from the techno rave scene. This week the Belgian pop duo's debut album enters Heatseekers at No. 36, thanks to the dance hit "Twilight Zone." 2 Unlimited's stateside success follows its three top-five singles in England.

**ANGELS** Angeline, the self-titled debut by the Austin, Texas, supergroup featuring Charlie Sexton and the former Double Trouble rhythm section, took its third week on top of the Heatseekers chart and moves to No. 127 on The Billboard 200, but two other acts are hot on their tail. **Spin Doctors'** "Pocket Full Of Kryptonite" moves up to No. 2 this week on Heatseekers and jumps up to No. 150 on The Billboard 200 after having at No. 184 last week, while **N2Heep's** "Back To The Hotel" bullets up to No. 3 on Heatseekers and makes its Billboard 200 debut at No. 156. Other prime movers include **Toad The Wet Sprockets'** "Fear," which moves up to No. 7 on Heatseekers and bows on The Billboard 200 at No. 194, and **Shakespeare's Sister's** "Hormonally Yours," which climbs to No. 11 on Heatseekers.

**ROOTING INTERESTS:** Those who are *gon* root for '97? We're not talking baseball, or that three-ring presidential-candidate circus, but music.

With half of 1992 gone, we thought it might be interesting to poll a panel of impartial industry movers and shakers to find out their favorite up-and-coming artists, and to identify albums that are deemed worthy of a breakthrough audience.

Many of the acts whose names emerged in this fishing expedition are ones that have either appeared on, or would qualify for, the Heatseekers chart. Others are artists whose chart histories make them ineligible for the Heatseekers chart, but our respondents think deserve wider recognition than has been accorded to date.

**FROM RETAIL:** Like many in the industry, Ann Gleason, a buyer at the Camelot Music store, is hot on Los Lobos' new Slash/Warner Bros. album, "Kiko," and says, "I hope they can do something with it and that people will give it a chance."

The rest of Gleason's wish list reveals that she has eclectic tastes, as she's rooting for Shawn Colvin, Heatseeker graduate Jan Secunda, and country crooner B.K. Dean ... Howard Appelbaum, VP and big cheese at the Kemp Mill Music chain, raves about Green Linnex/Elektra duo the Story, and

says, "I hope they make it." He is also keeping his fingers crossed for Mary-Chapin Carpenter and for the new Jennifer Warnes album on Private Music ... Wherehouse Entertainment VP of sale merchandise Jim Dubbe admits that one of the "new" albums he has been listening to lately is the CD reissue of the classic '70s Crosby, Stills, Nash & Young set "Four

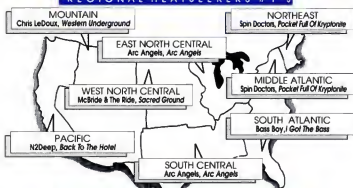
Way Street," but his tastes are not confined to the past. If Dobbe had a magic wand, Lyle Lovett, Rodney Crowell, and Garland Jeffreys would all have larger audiences.

**SHUTTER BUGS:** If you attend a music industry party in the Los Angeles market, chances are you'll run into freelance photographer Lester Cohen. He is rooting for Columbia's Chris Whitley and for the venerable John Hiatt, of whom Cohen says, "I kind of wish he'd have the Bonnie Raitt syndrome happen to him." ... In New York, Billboard photographer Chuck Pollin hopes big things will happen for John Prime, the Smithersens, and Robbie Robertson.

**MIXED MEDIA:** Los Garland, president of The Box (formerly Video Jukebox Network), predicts that rapper 2Pac will become "a multimedia star." Garland also speaks highly of TLC and predicts bright prospects for Jodeci and Arrested Development ... Geyl Murphy, entertainment and concert reporter for KLOS Los Angeles and West Coast anchor for ABC Radio Line Network, says "the best underrated band in the world" is Kix, and hopes big things will break for Jellyfish, World Party, and Jeffrey Gaines. Murphy also raves about an as-yet unsigned L.A. band called SIKKITY.

**Popular Uprisings** is prepared by Geoff Mayfield with assistance from Roger Fitton and Craig Rosen.

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

- | PACIFIC  | SOUTH CENTRAL   |
|--|---|
| 1. N2Heep, <i>Back To The Hotel</i>              | 1. Arc Angels, <i>Arc Angels</i>                      |
| 2. South Central, <i>South Central</i>           | 2. McBride & The Ride, <i>Sacred Ground</i>           |
| 3. Arc Angels, <i>Arc Angels</i>                 | 3. Boss Boy, <i>Got The Boss</i>                      |
| 4. The West, <i>Back To The Hotel</i>            | 4. The West, <i>Back To The Hotel</i>                 |
| 5. Prime, <i>Sailing The Sea of Cheese</i>       | 5. Near McCoy, <i>Where Forever Begins</i>            |
| 6. <i>Meantime</i> , 2Pac                        | 6. Chris Leibel, <i>Western Underground</i>           |
| 7. Shakespeare's Sister, <i>Hormonally Yours</i> | 7. Bad News, <i>Nasty Bits (Chapter 1)</i>            |
| 8. Garthfield Creek, <i>Brotherhood Creed</i>    | 8. Fading Machine, <i>Young Highways</i>              |
| 9. L7, <i>Bricks Are Heavy</i>                   | 9. Bass Patrol, <i>Kings Of Bass</i>                  |
| 10. Marlene, <i>Double Effect</i>                | 10. Confederate Railroad, <i>Confederate Railroad</i> |

## BILLBOARD'S HEATSEEKERS' ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	1	11	ARC ANGELS	ARC ANGELS	1
2	4	7	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	1
3	2	2	N2DEEP	BACK TO THE HOTEL	1
4	2	10	BOSS BOY	I GOT THE BOSS	1
5	3	28	TECHIMASTER P.E.B.	BASS COMPUTER	1
6	7	13	TOAD THE WET SPROCKETS	FEAR	1
7	11	16	MCBRIDE & THE RIDE	SACRED GROUND	1
8	5	9	PRIMUM	SAILING THE SEA OF CHEESE	1
9	10	10	L7	BRICKS ARE HEAVY	1
10	11	20	SHAKESPEARE'S SISTER	HORMONALLY YOURS	1
11	12	11	CRACKER	CRACKER	1
12	13	8	MC BREED	20 BELLO	1
13	14	20	CAUSE & EFFECT	ANOTHER MINUTE	1
14	15	11	BASS PATROL	THE KINGS OF BASS	1
15	16	4	SAIGON KICK	LIZARD	1
16	17	38	CURTIS STIGERS	CURTIS STIGERS	1
17	18	9	K-SOLO	TIME'S UP	1
18	19	9	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD	1
19	20	2	DEICIDE	LEGION	1

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums charts, nor in the top five of any other Billboard chart. When an act has appeared in the top 100 of the Billboard 200 chart, it is ineligible for the Heatseekers chart. All albums are available on cassette and CD. \*Indicates initial vinyl LP unavailable. Albums with the greatest sales gains: © 1992, Billboard/OP Communications.

WEEK	ARTIST	ALBUM	PEAK POSITION
21	1	HELMET	MEANTIME
22	24	THE JESUS AND MARY CHAIN	HONEY'S DEAD
23	27	HARDLINE	DOUBLE ECLIPSE
24	18	ROLLINS BAND	END OF SILENCE
25	38	NEMESIS	MUNCHIES FOR YOUR BASS
26	37	MEN AT LARGE	MEN AT LARGE
27	26	MARTINA MCBRIDE	THE TIME HAS COME
28	24	SOUTHERN CATTLE	SOUTHERN CENTINEL
29	21	BROTHERHOOD CREED	BROTHERHOOD CREED
30	30	NEAL MCCOY	WHERE FOREVER BEGINS
31	30	SASS JORDAN	RACINE
32	30	BLUES TRAVELER	BLUES TRAVELER
33	34	ROXY BLUE	WANT SOMETHING
34	28	POISON CLAN	POISONOUS MIND
35	39	SUPERCAT	DON DADA
36	1	2 UNLIMITED	GET READY
37	20	MARCIA GRADIN	CAROUSEL
38	37	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BODY
39	21	KRIST LEXOUX	WESTERN UNDERGROUND
40	11	N.C. LUSCIOUS	BOOM!



## SELL-THRU MILESTONE NEARS AS STUDIOS PREP RELEASE OF HIT PARADE

(Continued from page 1)

"Batman Returns" and "Lethal Weapon 3" from Warner. All will do well in excess of 1 million cassettes, several more than 5 million, and at least one—"Beauty And The Beast"—will top 15 million, according to industry estimates.

### Philips Option Given Super Club Shareholders

LONDON—Shareholders in Super Club Holding & Finance are being given the option of exchanging their holdings for a stake in Philips Electronics BV instead of cash. SCIF is being liquidated to allow its shareholders, Super Club, to become a wholly owned part of the Philips group.

SCIF shareholders, of which Philips was the biggest with 51% of equity, voted April 22 to liquidate the company (Billboard 10/1/92 p. 10). Philips has now told shareholders they can have warrants—documents that entitle them to buy Philips shares at a price that equates to \$7.2 per Super Club share.

The offer comes into effect Sept. 1 and expires in July 1993. A syndicate consisting of a number of Netherlands- and Belgium-based banks has offered to buy the warrants at \$7 per share. —JEFF CLARK-MEARS

## POLYGRAM DIVERSIFIED ENTERTAINMENT IS LIVING UP TO ITS NAME

(Continued from page 1)

Part of the incentive was the plan to show the music on PPV, but negotiations with Actors Equity have put the broadcast on hold.

However, even if the PPV does not happen, the investment has proven more than sound, according to Scher.

"We're not only confident that we'll recoup our investment just based on the profits we're realizing on the soundtrack album [to be released on Mercury in September] that will be a significant catalog asset for decades to come," he says. Additionally, PolyGram's ownership of the rights to the home video is developed. It also has the merchandising rights to the play.

Scher says PDE could eventually produce an off-Broadway play. "One of the things we're looking to do, by way of example, is look toward a Billy Joel, Paul Simon, Van Morrison, or John McLaughlin, a contemporary writer who can develop a relationship with who would write for the theater," he says.

On a smaller scale, PDE is investing in new productions; the company is working with a California playwright on a musical with an eye toward bringing the production to New York either on or off-Broadway.

More immediately, PDE is involved with the merchandising of "Fastest

Boat"—will top 15 million, according to industry estimates. On these titles alone, the studios are expected to ship at least 50 million units with a retail value of approximately \$1.25 billion. "The dollar figure should go much higher" than that of last year's big sell-through titles, says Amy Inzerillo of the market research firm Alexander & Associates. "For the first time, there's also a real range of product. There's plenty of product for kids. The teens will have 'Warrior's World' and 'The Hot Chick.' While some of the other possibilities will be more adult."

Over the past year, mass merchants, price clubs, and supermarkets have increased their purchases of sell-through product, as have video stores, although most of the latter still prefer the rental business. While the mass merchants are expected to buy the upcoming blockbuster titles in their habitual quantities, there is some question about whether specialty retailers will bite as hard.

"Everyone's in the midst of a feeding frenzy on sell-through," says Walt Wiseman, president of distributor Major Video Concepts. "But you wouldn't believe the number of dealers" placing relatively small orders that would be more appropriate for rental. The studios are also raising questions about the likely consumer reaction to this year's sell-through onslaught. "Never in the history of the business has the sell-through hit like this," says Jeff Baker, senior

## 1992 Direct-To-Sell-Through Releases

Title	Supplier	Street Date	Estimated Shipment
<b>RELEASED</b>			
"Tiny Toons"	Warner Bros.	available	1.2 million
"American Tail: Fievel Goes West"	MCA/Universal	available	3.5 million
"101 Dalmatians"	Buena Vista	available	11 million
<b>ANNOUNCED</b>			
"Great Mouse Detective"	Buena Vista	July 17	5-6 million
"Hook"	Columbia TriStar	July 23	6 million
"Wayne's World"	Paramount	Aug. 12	4-5 million
"Rock-A-Doodle"	HBO Video	Aug. 19	2 million
"FernGully: The Last Rainforest"	Fox Video	Aug. 28	3 million
"The Rescuers"	Buena Vista	September	5-6 million
"Beauty And The Beast"	Buena Vista	Oct. 30	15-20 million
<b>EXPECTED</b>			
"Batman Returns"	Warner Bros.	mid-Nov.	7-8 million
"Beethoven"	MCA/Universal	November	2.5 million
"Lethal Weapon 3"	Warner Bros.	November	3-4.5 million

VP of GoodTimes Home Video, which has a roster of nontheatrical programs going up against the Hollywood line. "Something's got to give," he adds.

In the past, the studios have often punted far more copies into the market than consumers wanted, resulting in massive returns several

months later. Warner, for example, overhauled the original "Lethal Weapon," released as sell-through title in the first quarter of 1990, and "E.T. The Extra-Terrestrial," one of the all-time sell-through champs, also generated some of the largest returns in home video history.

After several such experiences,

## P'MOUNT OPENS GATEWAY

(Continued from page 2)

Home Video and Orion Home Video have offered high-speed, EP titles, primarily to mass merchants and grocers. Paramount is taking the same approach. "To sell that, you need [supermarket] traffic," says Walt Wiseman, president of distributor Major Video Concepts.

Major Video's accounts generally won't stock under \$10 features, Wiseman says those buying Gateway releases probably are looking for "cheap filler product." He notes Paramount executive VP Eric Doctorow never mentioned the new label during a recent visit just prior to the Gateway announcement. —SETH GOLDSTEIN

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# The Billboard Bulletin...

EDITED BY IRVING LICHTMAN

### TWELVE THAT'S JAPAN ENTERTAINMENT

With a game plan to emerge as a leading, fully integrated media and entertainment company, Time Warner Entertainment Japan was officially launched June 30 to take over Warner Bros. Japan's licensing, merchandising, and film/video distribution business. The new firm projects sales of about \$175 million in the fiscal year ending November 1993, with video accounting for about 60% of those dollars. TWJ is capitalized at almost \$800 million, with 50% owned by Time Warner and 25% each by Japanese giants C. Itoh & Co. and Toshiba Corp.

### SMELLIE OUT AT PERAM IN 62

In a big surprise development, PolyGram Australia, lately a market leader Down Under with a 19%-20% share, has lost its group managing director, Michael Smellie. Smellie, a 11-year veteran of the company and current chairman of the Australian Recording Industry Assn., declines comment on his departure, while PolyGram executive VP Maurice Oberstein dismisses reports of tension between the two, citing "personal reasons" for Smellie's departure. He adds, "I'm a regional manager. I'm supposed to yell at people."

### FESTIVAL TOWN STAR STINKS ENDS

Dominican superstar act Juan Luis Guerra Y 4.40 has postponed its final four performances on the Festival Musical Budweiser until this fall, when the band's new album will

be on the Karen label. Guerra was set to appear July 24 at the Universal Amphitheatre in Los Angeles. Ron Weisner of Ron Weisner Entertainment says Guerra's decision does not impact on Ana Gabriel's 11-city Festival Musical trek, set to begin Friday (10) in Albuquerque, N.M.

### EECS SHIFTS AT SONY, OTHERS

Hal Fein is switching over from his Sony Classical post as VP and GM in New York to that of senior VP of Sony Music Special Products under the division's veteran chief, Al Shulman. Already on board as Fein's replacement is Larry Galinski, who has been Sony Music Distribution's mid-Atlantic man out of Maryland. In turn, Craig Braun, formerly Cleveland branch sales manager at Sony Music Distribution, has replaced Galinski... Bart Morrison, VP of finance at BMG Distribution, has left to join PolyGram Group Distribution in a similar capacity... Rich Cervino, Uni Distribution's New York sales manager, has resigned. Rich Grobecker, the Boston branch manager, will take on a regional assignment, overseeing New York as well.

### BENNETT ALBUM ON COLUMBIA

Columbia Records will be the label outlet for Tony Bennett's "Perfectly Frank" album tribute to songs associated with Frank Sinatra. In last week's Bulletin report on the naming of producer/arranger Andre Fischer to the post of VP of jazz A&R

at Quest, the album's label was given incorrectly. Columbia will release the album Sept. 15.

### JUDGE HALTS DISNEY'S STAR WISHES

Pending a trial over the issue, the Walt Disney Co. has been stopped from using the song "When You Wish Upon A Star" as part of video trailers. The 1940 Academy Award-winning song from *Pinocchio*, penned by Leigh Harline & Ned Washington, was used in an ad trailer for the Euro Disney park in the home video version of "The Rescuers Down Under." An image Bourne Music, its publisher, contended in a 1991 suit violates a 1939 agreement with Irving Berlin Music, of which Bourne is the successor company. Bourne says the agreement allows free use of the song by Disney only in feature films. The preliminary injunction was ordered only by a U.S. district court judge Louis L. Stanton in New York.

### TRANS WORLD MUSIC SET OFFERING

Trans World Music Corp. has completed its long-anticipated secondary stock offering, selling 1.2 million shares at \$18.25. Of the 1.2 million shares, half were sold by the 626-unit, Albany, N.Y.-based chain while the other half were sold by Bob Higgins, the chain's president and CEO. If an overallocation option for 240,000 shares is exercised by Goldman Sachs, the underwriter of the offering, Higgins' stake in the company will be reduced to 54.4%.

## Rap & Country Still Cookin' on Charts

RAP AND COUNTRY, the ying and yang of contemporary popular music, continue to dominate the charts.

For first time, rap hits are No. 1 on both the Hot 100 and the Hot R&B Singles chart. Sir Mix-A-Lot's "Baby Got Back" is in its second week atop the Hot 100; Arrested Development's "Tennessee" moves into the top spot on the R&B survey.

Two other rap acts nearly match the feat on the pop and R&B albums charts. Dea EXFX's "Dead Serious" is No. 1 for the fourth week on the Top R&B Albums chart; Kris Kross' "Totally Krossed Out" is No. 2 on the Billboard 200.

Here's another sign of rap's strength: Eric B. & Rakim's "Don't Sweat The Technique" is the top new entry on the Billboard 200 at No. 22, ahead of the B-3's "Good Stuff," which bows at No. 26. The B-3's last album, "Cosmic Thing," went top 10 on the strength of back-to-back No. 3 singles. Yet the new Eric B. & Rakim album has gotten off to a faster start because of the highly active nature of the rap audience.

At the same time, three country albums are listed in the top 10 on The Billboard 200 again this week. Billy Ray Cyrus' "Some Gave All" is No. 1 for the fifth straight week and Garth Brooks' last two albums, "Ropin' The Wind" and "No Fences," rebounded to Nos. 6 and 9, respectively.

Of course, country and rap aren't prospering in isolation. The escalating popularity of rap in the past five years has likely fueled the rise of country as a refuge for a number of older, disenfranchised pop fans.

**FAST FACTS:** "Temple Of The Dog" streaks from No. 86 to No. 56 in its third week on The Billboard 200. The

band includes members of Pearl Jam, whose album "Ten" holds at No. 5, and Soundgarden, whose "Badmotorfinger" reached No. 39 in February and this week rallies from No. 112 to No. 78.

Beffiting the season, several soundtracks are making noise on the Billboard 200. "Mo'Nasty" debuts at No. 1 with a bullet, "Sister Act" surges from No. 77 to No. 32, and "Batman Returns" opens at No. 61. Prince's soundtrack from the first "Batman" film topped the chart for six weeks in 1988.

The only bulletted album in the top 20 is the Beastie Boys' "Check Your Head," which rebounds from No. 24 to No. 17 in its 10th week. It is faring much better than the trio's 1989 Capitol debut, "Paul's Boutique," which, by the 10-week mark, had nosedived to No. 62.

Dee-Lite's "Infinity Within" bows at No. 67. The critically admired group's 1990 debut album, "World Clique," reached No. 20.

Michael Jackson's "Jam," the fourth single from "Dangerous," is the top new entry on the Hot 100 at No. 64 and the Hot R&B Singles chart (at No. 49). Queen's "We Will Rock You"/"We Are the Champions" enters the Hot 100 at No. 87. The 1978 smash "Champions" was one of two country singles—the other was a duet—on the *Billboard* 200 in 1980—to sell more than 2 million copies.

The Black Crowes nail down the top two spots on the Album Rock Tracks chart. "Remedy" is No. 1 for the 11th week, "Sling Me" jumps from No. 4 to No. 2. Call manager Anthony Colombo notes the Crowes are the second act—following Bruce Springsteen—to hold the top two spots in the past few months... Despite its album-rock success, "Remedy" has been only a modest pop hit. This week, it inches up to No. 48 on the Hot 100.



by Paul Green





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